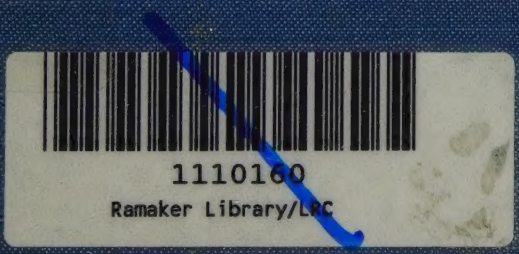
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The rhythm of modern music

A. A. Blake

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THE RHYTHM OF MODERN MUSIC

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TORONTO

THE RHYTHM OF MODERN MUSIC

BY

C. F. ABDY WILLIAMS

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GLASGOW: PRINTED AT THE UNIVERSITY PRESS
BY ROBERT MACLEHOSE AND CO. LTD.

PREFACE

In this book I have endeavoured to deal with the Rhythm of Modern Music in its æsthetic aspect, rather than as an element of formal construction. In the present highly developed condition of musical art, the power of influencing the mind through an infinite variety of rhythmical devices in combination with melody is not perhaps generally recognised, and the capabilities of Rhythm, although well known to composers, are not invariably made full use of by performers, except by those of the first rank, or those who have paid special attention to this element of music.

Musicians, professional and amateur, as well as listeners, are apt to pay considerable attention to the melody of a piece and little to its Rhythm, unless the latter happens to be in some self-evident form. A melody, however, is not merely an arbitrary distribution of intervals over a portion of the scale, but a distribution of intervals regulated by some kind of rhythmical arrangement, through which it becomes a living organism, capable of moving the

emotions. The rhythmical arrangement, moreover, is not entirely in the hands of the composer, for, however carefully he may write down his ideas, it is quite possible to have them made ineffective in performance by faulty accentuation or phrasing.

Rhythm has been so little studied as a science that it has not yet arrived at a generally recognised nomenclature of its own. German theorists have gone a good way towards the invention of special names for the various parts of a rhythmical whole, but we cannot conveniently use the technical terms of their language while writing in our own. English does not lend itself easily to the coinage of scientific terms, for this requires a language which allows of new words being compounded out of materials already at hand. Hence we, perhaps more than most nations, are driven back upon that wonderful Hellenic language which is so well able to express whole ideas by single words.

To those who have undergone the wholesome discipline of "Compulsory Greek" at a Public School, Greek rhythmical terms would offer little difficulty. But I wish my book to be acceptable to the general reader: hence I have avoided the use of Greek technical terms as far as possible, though some few, for which I have been unable to find satisfactory equivalents, have been introduced. But I hope that they will become sufficiently familiar,

in process of reading, to prevent them from proving repellant. For the rest, I have been often obliged to use combinations of words to express what one Greek technical term would have expressed more conveniently. In the effort to make my meanings clear without the intervention of Greek, I have made rather a free use of capital initial letters. Whether I have succeeded in my effort I must leave to the judgment of my readers.

C. F. ABDY WILLIAMS.

Milford-on-Sea, *November*, 1909.

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CHAPTER I

INTRODUCTORY

The power of expression that has been reached in instrumental music, the power of the composer, or, as the Germans more happily express it, of the tone-poet, to move the emotions, and appeal to the intellect through the agency of mere sound, is one of the greatest achievements of modern civilisation.

The poet, the painter, the architect appeal to much the same faculty as the musician, namely, that which is vaguely known as the artistic sense: but they work with more or less concrete material, and they treat of things of which everyone has some experience. The poet's work is to idealise objects which we can see, or imagine we see, or emotions which we can feel and describe. His art-material is speech, arranged in certain ways that appeal to our sense of beauty and order: but the material itself is one of everyday use.

The painter cannot use his art without depicting some concrete object; however ideal may be his

conception or however lofty that ideal, he can only express himself through representations of something definite and tangible.

The art which most nearly approaches to that of music in its power of moving us through something that is not a representation of natural objects, is architecture : for the feelings that are experienced when we contemplate a beautiful cathedral are not moved by any association with a tangible object, but by the arrangement of hewn stone in forms that for some reason appeal to us. Yet the material itself is in this case also found in nature, for it is dug out of the earth, and brought to a condition for use in art through the chisel of the workman.

Instrumental music differs in certain respects from all the three arts we have mentioned. It cannot represent or idealise any natural object : and its art-material is not found in nature. The nearest natural approach to it, the song of birds, is as far removed from it as is the mind of man from the instinct of animals : and even the sound produced by the wind, though it may sometimes actually represent a musical tone, is not like the sound that is used by the musician.

Instead of taking any natural material, such as speech, or stone, and working it into a form that can be of service in art, the musician combines a

number of entirely artificially produced sounds in such a way that not only are they pleasant to listen to, just as a number of bright colours representing nothing in nature may be pleasing to the eye, but that they shall go further, and appeal to the mind through the intellect and the emotions. For instrumental music is no longer merely pretty, or charming; it has arrived at a point in which it expresses noble thoughts, and acts as a powerful incentive to nobility of character. And this has to be done, not with a lasting material, such as canvas and paint, or stone, but with a material that vanishes immediately the vibrations of string or pipe which produce it cease.

A musical sound is pleasant or unpleasant, and we say that its "tone" is good or bad, according to whether it pleases us or not. A combination of satisfactory sounds sustained in harmony is more pleasant to the civilised ear than a single sound: but the pleasure such a combination gives, or even a succession of such combinations, is only superficial, and may be compared to the delight of a child in the kaleidoscope. Before pleasant sounds can be made to appeal to the mind, and not the ear only, another element must enter, namely, time.

Pleasant sounds must not merely be drawn out to an indefinite length, but must be regulated and brought under control through the agency of time:

and by this means they are made to appeal to a feeling that exists in the human mind, and in no other part of nature, namely, the sense of Rhythm. The art of music consists, therefore, of combining pleasant sounds in a way that appeals to the ear, and regulating them through Rhythm in a way that makes them appeal to the intellect. The pleasure we derive from mere musical sound is elementary and external: it is a sensation only. The satisfaction that is given us when musical sound is allied to Rhythm is intellectual. Hence these two elements in music are always combined; and the convenient term "Melos" is applicable to the sound itself, while Rhythm applies to its time divisions. It is through the combination of Melos with Rhythm that purely instrumental music is possible: and Rhythm, from being merely an element of Form, has become, in these latter days, a very powerful means of expression. Melos without Rhythm may be charming for a moment: but it requires Rhythm if it is to have strength and solidarity.

The capacity for appreciating an abstract idea without some kind of concrete presentment of it, in other words, the ability to discard "graven images" for ideas, implies a very high development of a particular faculty, and on this account vocal music will always make a wider appeal than purely instrumental music, for, like poetry, it deals with

concrete ideas. The Sonata and the Symphony, on the other hand, have to do with something that is entirely impalpable, and can only speak to those who by association or training have been initiated into their mysteries. The body of the initiated has grown very rapidly of late years: but the abstract idea has always been too difficult for many minds, who would yet fain obtain enjoyment and profit from the art of music. Such minds require something definite on which they can fasten, and when they like a composition very much, they are apt to give it a name, such as, for example, the "Moonlight" Sonata. Many will also invent for themselves some "programme" in connection with their favourite compositions, and by this means will obtain a pleasure which they might not otherwise experience.

Composers themselves have recognised this difficulty, and have often provided for it: as, for instance, Kuhnau in his "Bible Sonatas": Bach in his "Capriccio über die Abreise eines Freundes": Beethoven in his "Pastoral" Symphony, and his "Lebewohl" Sonata: Brahms in his "Edvard" Ballade. Thus has arisen what is now known as "Programme music," and, owing to the desire to hear orchestral music having spread of late years to so wide a circle of the public, and to the fact that many of the general public still have the

difficulty to which we allude, Programme music has increased to an extent that almost threatens temporarily to overwhelm purely abstract music. But it would be contrary to experience if mankind did not eventually revert to the higher ideal, while Programme music may be expected to take the place it has in the past, of an occasional appearance, as a concession to the weaker brethren.

In the days of purely vocal music, in what is called the "Polyphonic" era, Rhythm was not a necessary adjunct to Melos, though it was often used. The voices moved about and intermingled with one another in a "concord of sweet sounds," as it was called by Shakespeare: the human element of the voice, and the ideas expressed by the words, could appeal to the highest emotions, without necessarily utilising the element of Rhythm. In the church, Rhythm was looked upon with disfavour, owing to its association with worldly pleasures, especially with the dance: yet people felt the want of it, for we constantly read of edicts forbidding the playing of dance music on the organ. But instrumental music, as an art for itself, did not yet exist. If music was played on the viols, these instruments merely performed the voice parts of madrigals, and the pleasure in the music was chiefly that of association, just as we derive pleasure in playing on the piano what we have heard in the opera. The solo instruments, such as the organ and

harpsichord, occupied themselves to a great extent with arrangements of vocal music, and he who could excite the admiration of his listeners by playing the voice parts of a madrigal or motet with the greatest amount of "colour," that is, ornamentation, was considered the best musician. If a keyed instrument was required to play other than the voice parts of vocal music, the performer would strive to excite the admiration of the audience by his skill in counterpoint, or his dexterity of finger, through the agency of the Toccata, or the Fantasia. Expression in instrumental music, as we understand it, was hardly as yet thought of, and the instrumentalist was an executant rather than a composer. Thus we find long sets of variations on such dull material as the six notes of the Hexachord played without Rhythm or measure, as in the "Fantasia" quoted by Kircher, as one of the best examples of the skill of Froberger; or we find intricate and impossible complications of time, as in some of John Bull's harpsichord works.

Even in these early days there was a yearning for some sort of expression; musicians were not satisfied with mere meaningless ornaments and vapid scale passages, and with Frescobaldi, and some of the English composers, a certain amount of real expression is arrived at. But not through Rhythm: Rhythm had a long way to travel before it reached the power of being used for emotional effects.

In the sixteenth and seventeenth centuries instruments were in an early stage of development. They were weak of tone, and for the most part accentless. Musicians had discovered that to make people dance their tunes must fall into some kind of contrast of the nature of accented and unaccented notes, and the triple measure, with its natural alternations of long and short notes, was the simplest means of giving the required contrast on the accentless organ and harpsichord. When they wanted to use Even Measure, they still found that alternations of long and short notes were useful, rather than long successions of even notes. Moreover, it was beginning to be felt that there was something in common between poetry and music, and the madrigalists began to bring their music into short regular phrases, corresponding with the verses of poetry: they discovered that these short passages might be conveniently distinguished by *clausulas,* or closes. The instrumentalists were not behindhand in this matter, at any rate for dance music, and about the beginning of the seventeenth century they began to construct phrases in something like verse form, and to find out the importance of the tonic and dominant harmonies in consolidating the rhythmical phrases.

It was a great gain when musicians began to cast their instrumental music in forms that could make it independent alike of vocal music and of mere

exhibition. For it could now begin to speak for itself and justify its existence as an independent art. Then arose the "sonata," the "thing sounded," which was not a dance or a "*fantasia sopra un soggetto*": the work was self-contained, and had no necessary association with anything that had gone before it.

In the early days of purely instrumental music Rhythm was of just as much importance as it is now, as giving shape and comprehensibility to melody; but it was only used in the same manner as in the dance or march of to-day, to mark accents with regularity. The idea of using it in conjunction with the Melos as a means of expression, as an appeal to the imagination, was not yet thought of. All expression was made through harmony, melody and counterpoint, which began to be cast in definite rhythmical forms. For Rhythm itself was as yet in an early stage, and continued to be so for another century. With the eighteenth century came the great Sebastian Bach. He put the crowning point on the labours of his predecessors and inaugurated the modern school in which instruments are made to appeal to the emotions in a way that was impossible in their earlier days. With him Rhythm is not merely a framework on which to build harmonic and contrapuntal combinations, but he makes it more or less a living thing, and greatly adds thereby to the power of instrumental music.

Thus, he starts a fugue subject, and suddenly breaks it off, and the audience has to carry on the Rhythm in imagination through a silence of several beats of the bar, as, for instance, in the great Organ fugue in D major and in some of his Clavichord fugues. Buxtehude and others had done this kind of thing before him, but he enlarges and makes more use of it. In his violin music he writes in such a way that accent and rhythm are driven home to the hearers: with him Rhythm begins to be a greater force than before and to appeal to the intellect as well as the sense of order: his instrumental music speaks to the sense of mystery and romance, in human nature, as in the Chromatic Fantasia, or the Prelude in B flat minor of the first book of the "Forty-eight."

After Bach came Mozart and Haydn. Their work was with courts, and their music reflects the formality of courtly life. Their Rhythms are straightforward and well balanced. Yet every now and then they make daring excursions into unaccustomed territory, as, for instance, in the Minuetto of Mozart's G Major Quartet, where he upsets the accentuation by alternate loud and soft notes. Haydn, indeed, sometimes plays rhythmical pranks with his audience: life is not to be all serious; it must have its humorous side, even in such solemn music as the quartet and symphony.

Then came Beethoven, who brought with him

music that was to strike deeper into human consciousness than any that had gone before. In place of the well-polished periods of Mozart and Haydn, he indulges in smashing and astonishing discords, upsets the regular order of things by unexpected *sforzandos*, by unlooked-for silences. Bach had used the silent measures, but he could not use *sforzandos*, because on the organ and harpsichord they were impossible, and in the orchestra they would not have been understood by his players. Moreover, to Bach Music was an innocent recreation: to Beethoven it was bound up with all the passions and energies that found their outlet in the French Revolution: the point of view had changed.

With the desire for greater powers of expression there went a gradual improvement in instruments. In response to the demand for a more expressive keyed instrument, the pianoforte came into existence during the eighteenth century, and its power of light and shade, and more especially perhaps its capability of accent, caused it to supersede the harpsichord. The viol tribe, with their weak tone and their frets which interfered with a perfect intonation, had been gradually ousted by the far more capable and vigorous violins. The clumsy old cornet and shawm, with their faulty and uncertain tuning, disappeared: and the clarinet, which is practically coeval with the pianoforte, added a

new voice to the orchestra, of great expressive value. Improvements went on in the remaining instruments, and by the beginning of the nineteenth century the increase of capacity for expression made possible the music of a Beethoven and a Schubert. With the improvements in the instruments came also an advance in the intelligence of their players, and, what was of more importance, the outlook on music began to change. Music in its highest sense, was no longer to be a pleasant pastime for the rich: with its newly acquired power of *crescendo* and *diminuendo*, and more particularly of accent, it became a powerful means of stirring the soul in a way that had never been possible before. Only the organ remained accentless, and must ever remain so: and for this reason the great composers neglected it in favour of the pianoforte.[1]

The new style, that of making music appeal as a great art, as an expression of noble thoughts, was shown by Beethoven and Schubert to be possible. The composers before them were as lofty minded and as devoted to ideals as they were, but the ideals of art in their day were not so advanced.

[1] To overcome this difficulty a double-bass is sometimes used with the organ in French churches. Wind instruments share to a certain extent the want of accent; hence one sometimes sees a double-bass in a English Military Band, for stringed instruments can give more accent and attack than any others.

To Bach, as we have said, it was a pleasant recreation, to Mozart and Haydn it was a luxury for courtly circles, and that they gave of their best to supply this luxury is evidence that their audiences desired the best thing of its kind that existed. Beethoven took a different view of the art of music. To him it was no longer a pleasant recreation only, but a living force, a thing that by penetrating deep down into the soul will stir in it noble thoughts, and help us to dislike what is evil. Handel, on being congratulated on the noble "entertainment" the people of Dublin had enjoyed in his "Messiah," gave back the answer, "I am sorry if I have only entertained them: I hoped to do them good." What Handel tried to do, aye, and has done, with his "Messiah," by wedding fine music to an inspiring text, Beethoven succeeded in doing through instruments alone: and in so doing he raised music to a height that it had never before attained in the world's history. For never have instruments, however pleasing they were in the past, been capable of stirring the inmost feeling as they have done since the beginning of the nineteenth century.

A very large part of this newly acquired power is due to Rhythm. From being an element which creates a desire to dance or to march, and from being a mere means of formal construction, Rhythm

has now been brought to bear on the moral side of our nature, and has taken its place as the equal of Melody and Harmony, in expressive power.

Rhythm has two sides. The first, and most obvious, is that in which the interest is centred on the individual notes, which follow one another in some noticeable manner, in some rhythmical figure, which awakens in us feelings of energy, or pleasure or excitement. This side of Rhythm has always been in use, and is found in a more or less marked degree in some part of every composition, for instance, in the opening of the slow movement of Beethoven's Seventh Symphony. In a case like this the Rhythm is a more important element of expression than the Melos. In the movement to which we refer, the Melos consists largely of the reiteration of a single note with various harmonies below it: it is the rhythmical figure that gives the passage its powerful expression.

The other side of Rhythm is the more intellectual, the less obvious; it is that in which the phrases are of unexpected lengths, or are divided in some particular way, so that it requires some mental effort on the part of the listener to understand what the composer is aiming at. But when the effort has been made, the difficulty overcome, and the music has become familiar, the listener not only finds a delight in the artistic structure of such

passages, but his intellect has been braced up and refreshed by the effort that it has been called upon to make. No music that aims at merely being a pleasant easy pastime can make much use of this side of Rhythm ; only those who are in earnest can use or appreciate it. The greatest exponent of it up to the present is Brahms, and hence we have drawn upon him for our examples rather more than on other composers. We believe that Brahms, following the direction begun by Beethoven, and Schubert, has advanced the art of Rhythm on its intellectual side beyond the point at which they arrived ; that he has, in fact, continued their work in its natural course, and in this he is being followed by some of the younger composers.

At present, and it may be always, the "four-bar" phrase, in its many varieties, must continue to be the normal rhythmical structure, since it is the one that requires the least mental effort, and therefore allows the composer to appeal to his audience through the Melos, and through the other side of Rhythm, the note-arrangement. We always expect music to fall into "four-bar" phrases, or, what is practically the same thing, into pairs of bars : and when this structure is departed from the uncultured listener is puzzled, and the cultivated is pleased with the novel effect.

The painter has the advantage over the musician

in that his work is self-contained, and needs no collaboration with another artist to introduce it to the public. This is not the case with the musician. When he has conceived a work of art and written it down on paper, it has to pass through the hands of a second artist, or of several others, in order to be represented. The painter speaks for himself through himself, the musician has to speak through the agency of other minds.

Is it possible for any executant or conductor to give an exact reproduction of a composition as it was conceived in the brain of a composer? It is a well-known fact that no two persons can describe alike any event of which they have both been witnesses, for no two persons see it alike, and each describes it according to his personal experience.

The personal element of the conductor or executant must to some extent influence his interpretation of what he conceives to be the composer's ideal: indeed he can sometimes even improve upon it. A violin sonata, or concerto, for example, may be much improved in its phrasing if submitted to a skilled violinist, who brings expert knowledge of his instrument to bear on the composer's work, and conversely, a performer who has not the power of putting himself into sympathy with the composer's ideas, may ruin the effect of the work; thus the composer is always more or less at the mercy of his

interpreters. Many composers cannot interpret their own music satisfactorily. We were once present at the rehearsal of a new and important work, which was to be conducted by the composer. Things went very badly: the orchestra and the composer, with the best intentions in the world, could not understand one another. At last a famous conductor, who was amongst those invited to the rehearsal, offered to take the bâton, whereupon all difficulty vanished; everyone was pleased with the performance, and most of all the composer himself, as one could see by his smiling face.

The interpretation of a composition is the necessary sequel to the work of composing it, and a genuine understanding of the principles of rhythm, whether natural or acquired, is of the greatest importance to a conductor or executant. How often do we hear executants of the highest degree of technical skill, who play every note and every shade of expression correctly, but who yet leave us with the feeling that something is wanting? We say perhaps that the touch is hard or unsympathetic, or there is no character in the playing. The fault is often that the delicate expression which a sensitive feeling for rhythm will bring out, is wanting. Perhaps the accents are not sufficiently marked: perhaps they are too much in evidence: in either case the performance will not give us quite the amount of pleasure that the com-

position is capable of giving. Perhaps the phrasing is not sufficiently observed, or perhaps it is overdone. Here again, we shall feel a certain monotony in the one case, or an oversentimentalism in the other. The sense of rhythm, which when uncultivated is pleased with the reiterated banging of a drum, is in the highly cultured amateur or musician so delicate that it feels every *nuance*, though probably not one amateur in ten can say exactly why this conductor or this player pleases him and that one does not.

The great interpreters of instrumental music are those who can most nearly enter into the composer's ideals, or can even improve upon them, and who are able to give a delicacy or force of accentuation and phrasing, which it is outside the possibility of notation to express. This is what is meant by giving a "reading" of a composition. The days of cold "classical" performances of great works are practically over. The executant or conductor now seeks to stir the deeper emotions of the audience : and to do so he must pay homage to the artist who conceived the work by interpreting it with enthusiasm and warmth, tempered by an intellectual appreciation of its rhythmical as well as its melodic possibilities.

CHAPTER II

Accent—Prose, Poetry and Music—Measurement of Time—The Measure and the Poetic Foot—The Period—Functions of the two Rhythms in a Period—Phrasing in Song—Phrasing in Instrumental Music—The Cæsura—Tempo—Duple and Triple Rhythm-species—Masculine and Feminine endings—Time-Signatures—The Bar—Diæresis

Speech and Music, in order to be intelligible, must be subjected to the contrast which arises through the alternation of accented and unaccented factors, and these must, in their turn, be disposed in short, easily recognisable groups, in order that the mind may understand each idea as it is presented. *Accent.*

In spoken language the individual words are made intelligible by the stress or accent which singles out certain syllables from the rest, and ideas are expressed by groups of words, called Sentences. A Prose sentence becomes unintelligible if it is too long, and the competent speaker or writer is he who knows how to group his words into sentences which clearly express his ideas, and at the same time have a due sense of balance and proportion one to another.

Prose, Poetry, and Music.

A well-proportioned grouping of the units by which ideas are expressed and connected together in a whole, is the foundation of the Rhythmical Art, and Prose is much influenced by a feeling for Rhythm on the part of the speaker or writer. The proportion between its sentences is not made by rule, but lies with the author, who allots an approximately relative time to the individual sentences. In Poetry, on the contrary, the time occupied by each Verse is more nearly related to that occupied by its neighbours than is the case with prose sentences; and in Music the time-relations are theoretically exact, for upon this depends the intelligibility of a series of sounds which are uttered independently of ideas conveyed by words. So subtle is the Art of Music, that the undue lengthening or shortening of a single note will sometimes alter the whole character of a phrase.

Measurement of Time.

Time, like Space and Distance, only becomes appreciable to our senses when brought into measure of some kind; and Rhythm may be defined as the measuring of the Time occupied in the performance of certain of the Fine Arts in such a manner as to render the Art-material concerned intelligible and interesting to our artistic sense.

Our powers of measuring Time without mechanical assistance are exceedingly limited. No one, for

example, by single taps on a table could measure off intervals of so short a duration as three seconds each, unless he were to mentally divide up the space between the taps by counting, or by imagining lesser taps between those that are heard. Out of this limitation of our sense of time measurement arises the need for the alternation of accented and unaccented sounds, whether produced by voices or instruments. The accented sounds serve to divide the time occupied by the Art-material into definite portions, but the accented sounds themselves are only rendered appreciable by being alternated with the contrasting unaccented sounds. And since an unbroken succession of alternately accented and unaccented sounds in music would quickly become as unintelligible as a lengthy prose sentence without punctuation, it is necessary to arrange the divisions of time formed by the combinations of accented and unaccented sounds in groups, corresponding to the Sentences of Prose, and the Verses of Poetry. Into such groups, called Rhythms, or Phrases, all Music is divided ; and the words Rhythm and Phrase mean exactly the same thing. For the sake of avoiding constant repetition of either word, we use them indifferently in this book.

Our ability to recognise the measurement of time is not only limited in the direction of length. With regard to brevity we are equally limited, and, as the

unaided eye cannot perceive the details in microscopic objects, so there is a limit to the capacity of the ear to distinguish the accentual details of notes succeeding one another with extreme rapidity. Hence, in the individual notes of the shake, the *tremolo* of the violin or pianoforte, in *acciacature*, and in extremely rapid scale or arpeggio passages of an ornamental nature, the ear perceives no relation of accent and non-accent, and such passages are, as far as rhythm is concerned, in no way different from sustained notes. If rhythm exists in connection with them, as it almost invariably does, it is made perceptible by something exterior, such as changes of harmony, accompanying melodies, accents intentionally given to single notes, or by other means; and the rhythmical effect of such passages would remain precisely the same if we played them without the ornaments.

Hence it will be seen that the art of rhythm has to do with marking off short portions of time into "Rhythms," and we divide the "Rhythm" into units by alternations of accented and unaccented notes.

The unit formed by a single accented note together with its accompanying unaccented note or notes, is called a Measure.

The Unit of Poetry, formed by the combination of a single accented with one or more unaccented

syllables, is called a Foot or Measure. The Verse consists of the union of several Feet, which are generally printed as a single line. Two Verses combined make a Couplet, and larger combinations form a Strophe or Stanza.[1] When ideas are expressed in Verses they are said to be brought into Metre.

The Measure and the Poetic Foot.

The Foot of Poetry is limited to two or three syllables, but the Measure of Music may be subdivided by notes of small time-value to an almost unlimited extent, and with an infinite variety of arrangement. The capacity of the Musical Measure for subdivision makes the study of Rhythm more complicated than that of Metre, and at the same time opens up for the composer an unlimited source of expression, apart from the resources of Harmony, Counterpoint, and other technical details.

Music has a construction analogous in many ways to that of Poetry. Thus, two or more Rhythms, like two or more Verses, form a Period, and a complete composition consists of a number of Periods. The Period consists normally of an even balance of two Rhythms, but it is by no means confined to this form; on the contrary, in large works there is more variety, perhaps, in the Periods than in the Rhythms of which they are composed, and it is

The Period.

[1] In Hymnology, both in England and Germany, the Strophe is usually wrongly called a "Verse."

sometimes almost impossible to say that a Period ends here, or here, so much do they melt into one another by ways that will be duly explained.

Attempts have been made to carry the analogy further, by dividing compositions into Strophes, like those of Poetry, but with this view we do not agree. The construction of Rhythms, and, to a lesser extent, that of the Periods is all that is required for an intelligent understanding of the aims of the composer, and further analogy with the sister art of Poetry only renders more complicated a subject already sufficiently intricate. It will be our endeavour to explain the theory of modern Rhythm in as simple a manner as possible, avoiding the use of special technical terms except in so far as they are absolutely necessary. It will have been noticed that the word Rhythm has to be applied in two senses, first to the group of Measures corresponding to the Verse, and secondly in a general sense, corresponding to the term Metre of the sister art. The context will generally show in which sense we use the word, but to avoid ambiguity, we shall, wherever possible, refer to the group as a Rhythm, with a capital R, and use the word in the other sense without the capital letter.

The function of the first Rhythm of a normal Period is to enunciate an idea ; that of the second, to complete, to confirm, to enlarge upon, or to

comment on the idea expressed in the first. This fundamental form of Period, in two portions, is one of the oldest art-forms known. The whole of Hebrew Poetry, as well as that of the Egyptians, is founded on it, and grammarians have in all ages recognised it as a fundamental form for Prose sentences. Hence the modern Musical Period, of two equal portions, satisfies a feeling that is evidently deeply seated in the human mind, and the more simply and definitely it is constructed, the more easy is it to understand, and the more "popular" is the music likely to be.

Functions of the two Rhythms in a Period.

Though the two-rhythm Period, and the four-measure Rhythm, must ever be the prevailing form, a composer of a high degree of cultivation often requires to express his ideas in more subtle forms, both of Period and Rhythm; and the more music advances, and the higher the intellectual capacity of the audiences, the more complicated will be these forms. It is more especially with the elaboration of the Period and Rhythm, as practised by modern musicians, that we shall endeavour to deal in the course of our work, and we shall hope to show that these elaborations and complications are not due to a desire to do something out of the common, but are the genuine art expressions in a highly civilised and complicated condition of society.

Phrasing in Song.

A singer is compelled by the necessity of taking breath, to break up his melody into shorter or longer sections, and in this matter he is assisted by certain rules that have arisen as the result of experience. The single verse of poetry is looked upon as the normal amount that can be comfortably recited or sung in a single breath, and it has been thought that the need for renewing the breath first suggested the arrangement of words in verse form. In the simplest form of song the Verses coincide with the Rhythms of the melody, and the breath will therefore be taken between the Rhythms. If for any reason breath must be taken within the Verse or Rhythm, the singer will avoid doing it in the middle of a word, for that would make nonsense: he will likewise avoid doing it at the beginning of a bar, according to an empirical rule, having its origin in æsthetic reasons.[1] He will choose, if possible, a punctuation sign in the text as a place for renewing his breath, and will, if he is intelligent, make a virtue of the necessity imposed on him by nature, by using it as a very powerful means of rendering his song interesting and attractive. And all this applies not only to the singer of high-class music, but also to the performer of the most trivial of songs: in order to attract the attention of his audience, the music-

[1] Because of the weakness associated with the extreme form of the Feminine Ending.

hall singer finds it equally necessary with the singer of classical music to study the most effective arrangement of his breathing-places.

Phrasing in Instrumental Music.

The Cæsura.

To the instrumentalist the Cæsura, or cutting off of the melody, is equivalent to the renewal of breath to the singer, and, equally with the singer, he can render his music intelligible or unintelligible, artistic or inartistic, feeble or vigorous, according to the manner in which he manages his Cæsuras. Not that a brilliant and correct execution, or a beautiful touch, or a sympathetic expression of the notes, will not attract; but if to all these there is added an intellectual phrasing, the performance will gain in expression to an extent that can hardly be realised by those who have not thought of the matter. What is it that compels us to listen to one artist, that makes his performance go through us, as it were, while another, playing the same composition, with perhaps better mechanical skill, will scarcely move us, or will even weary us? The difference lies chiefly in the power of giving effect to the rhythm through the phrasing; and this power arises either from the innate rhythmical feeling of the performer, or from a carefully cultivated insight into the secrets of how rhythmical effects are brought about.

What we have said refers more especially to performers on keyed instruments. Nature imposes

on them no necessity for cutting their music up into phrases. They can play a piece from beginning to end without a break if they are so disposed, and their listeners, finding no "resting places for the mind," as a quaint old German writer expresses it, are wearied with the strain, or cease to be interested. With violinists, and with the whole tribe of wind instruments, the case is the same as with the voice: the limitations of the bow force the violinist to adopt some kind of phrasing, and when we speak of his "bowing" we really refer to his phrasing. Wind players are, of course, under the same necessity for renewing their breath as vocalists, and the conductor of an orchestra sees that they make the best use of this necessity.

Tempo. Musical Rhythm is founded on the division of Time into groups of Measures, there being generally four Measures in each group. But, it may be said, music varies very much in the pace at which these Measures are taken: a group of four such units played *largo*, for example, may occupy six or eight times the amount of time that is taken to perform a similar group in a *prestissimo* movement. How can both equally satisfy the rhythmical sense?

It is undoubtedly possible to perform a properly constructed melody so slowly as to eliminate the sense of rhythm, or, even if it is maintained, to

produce insupportable weariness. Now it will be observed that in very slow movements there is always one or both of two things present: either the normal four-measure Rhythms are broken by Cæsuras, or by their harmonic construction, into groups of two, or even of one Measure, or the Measures themselves are in some way divided up into small notes. In many cases these subdivisions form interesting little rhythmical figures of their own, as for instance in the slow movement of Beethoven's Fourth Symphony. Here the melody is in very slow notes, which, taken by themselves, and without mentally dividing them, would be almost impossible to play in equal lengths: but the accompaniment is made up of a characteristic little rhythmical figure, by which not only is our demand for small time-dimensions satisfied, but the interest of the music is very greatly increased.

The opposite extreme, rapidity in place of slowness, by shortening the time occupied in arriving at the end of the rhythm, produces the same kind of mental exhilaration as we feel when passing over the ground at a very rapid pace, as on a galloping horse, for example.

Duple and Triple Rhythm-species.

Music makes use of two species of Measure only, namely, 1. That in which the time occupied by the accented portion of the Measure is equal to that occupied

by the unaccented portion. This is called Duple Measure, or Even Measure, and may be represented by any pair of notes of equal value, it being understood that the accented note may be either the first or the second.

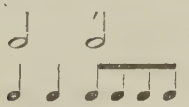
2. That in which the relation of the accented to the unaccented portion of the Measure is as two to one, *e.g.*,

This is called Triple, or Uneven Measure, and the accent may occur on the first or second, or on the third, when the Measure is divided into three equal parts.

For convenience we have here used the word "note," to describe the accented and unaccented portions of Measures: but it must be understood that any portion of a Measure may be represented by a rest, or by a number of notes, in place of the one here given. It will also sometimes be convenient to allude to the Measure-portions as "Times," or "Values" instead of "Notes."

It is of the utmost importance to be able to refer in general terms to the fundamental "Time" which gives the name Duple or Triple respectively to the Measure, and from now onwards we shall dis-

tinguish between *Primary* and *Subsidiary* Times, or Notes, or Values. The Primary Time of any Measure is the value of that note of which two go to make up a Duple, and three to make up a Triple Measure respectively; if a Duple Measure contains the value, for example, of two crotchets, its Primary Time will be the crotchet: if a Triple Measure contains that of three crotchets, its Primary Time will likewise be the crotchet: and the same applies to every other note-value, so that the minim, quaver, etc., can equally be Primary Times.

Where the Primary Times of a Measure are divided into smaller values of any kind we shall give these values the general name of Subsidiary notes, or Subsidiary values. For we base our Phrasing on the Primary values of the Measures, while the Subsidiary notes have a function of their own, which will be explained in due course. As an example in Duple Time.

are Primary Notes.

are Subsidiary Notes.

Our statement that there are only two kinds of Rhythm-species is not, we know, the orthodox view. Theorists usually distinguish between Two-time, Three-time, Four-time, Five-time and Six-time rhythm, explaining each in their turn. For purely scientific purposes this classification undoubtedly has many advantages: but by going so much into detail

it seems to us that there is a danger not only of wearying the reader, but of to some extent losing sight of the æsthetic value of the various forms of Rhythm. We hope, by reducing its theory to two classes only, and by looking on Four, Five and Six-time Rhythms as modifications of these two classes, to keep the attention more on the æsthetic than on the mathematical side of the question.

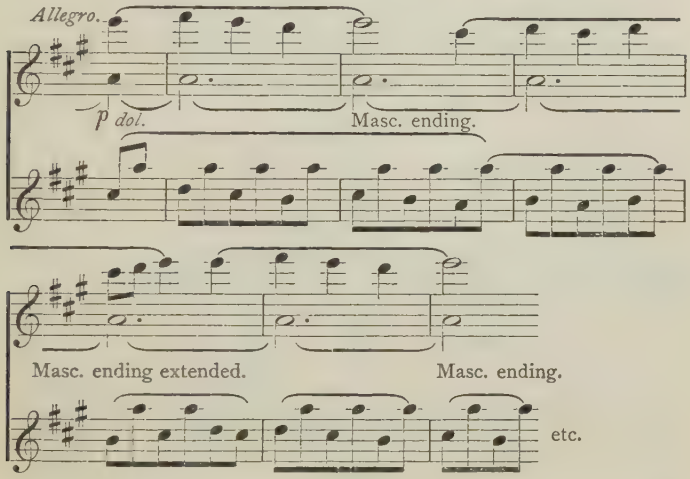
Measures are distinguishable by their accents. Rhythms are in the first instance made evident by their harmonic closes, in the second place by Cæsuras, and in the third by some feature of melodic or harmonic construction.

Masculine and Feminine Endings.

The character of a Rhythm or Period is much affected by the nature of the Closes or Cadences which mark the conclusion of the phrase. A Masculine Close is one in which the concluding chord of the cadence is heard on the accented portion of the final or the penultimate Measure of the phrase. This chord may be repeated or extended into the weaker part of the Measure, but it makes no difference in the æsthetic effect: the essence of a Masculine ending is that the final chord is struck on the accent, whether it is repeated or not. Such a Close gives force and strength to the phrase, and this is probably why it is called a Masculine Close, or Masculine Ending.

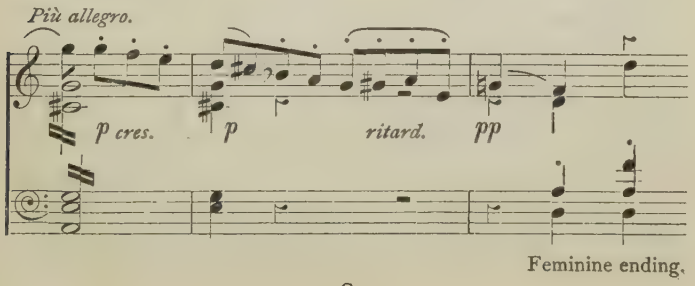
Ex. 1.

Beethoven (Quartet Op. 132—Second Movement).



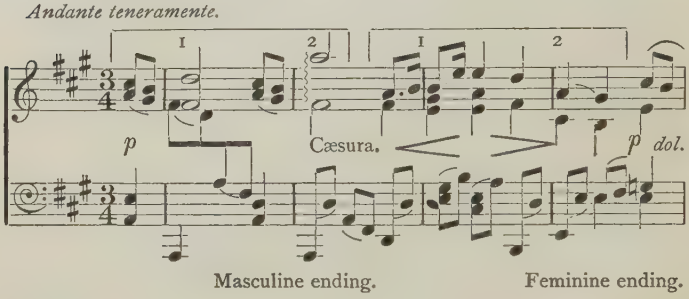
A Feminine Close or Ending is one in which the concluding chord of the cadence is delayed by a suspension or other means, so that it is not heard until after the accent, as in Ex. 2.

Ex. 2.

Beethoven (Op. 132).

It is supposed to give an effect of tenderness or sentiment, or of less vigour than the Masculine Ending; and the difference in ethos in the two forms of ending holds good of every kind of cadence, whether perfect, half, deceptive, etc.

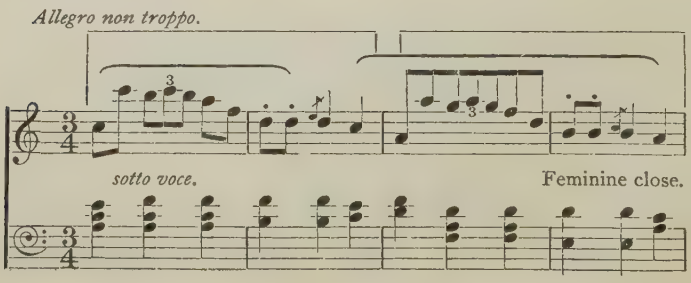
Ex. 3.

Brahms (Op. 118, No. 2).



The movement from which Ex. 3 is quoted is headed *Andante teneramente*, and its frequent use of the Feminine Ending after the Masculine produces a particularly tender effect.

Ex. 4.

Chopin (Op. 24, No. 2).

A rarer form of Feminine Close, producing, as a rule, a special effect of languor, is that in which the concluding chord is first heard on the final beat of a Triple bar, as in Ex. 4. Here the Rhythm is divided into two portions by the incomplete Full Close in Bar 2, and ends with a Full Close in Bar 4; but in both cases the concluding chord falls on the final beat of a bar. Chopin uses this form of cadence in all the repetitions of the phrase quoted, but in the other phrases of the composition he employs the more usual forms, though he concludes the whole with the extreme Feminine Ending.

A peculiarity of the Polonaise form is that its Periods for the most part end with the extreme form of feminine cadence. A Polonaise is not, as a rule, a languorous yearning kind of composition, and it may well be asked how it can make use of the extreme form of Feminine Close, which is usually associated with this effect, and which is frequently forbidden to young composers for this reason. Music delights in occasional paradoxes: and just as a composer will often please us by dissonances that seem to contravene all our preconceived ideas of what is proper, so we shall find that rhythmical forms are often effective in proportion as they are unexpected.

The question of whether a piece of music is fundamentally in Duple or Triple Measure must

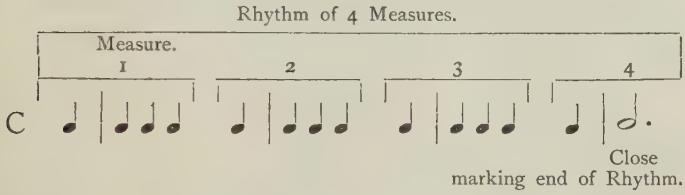
not be entirely decided by the Time Signature, but rather by the position of the Closes which mark the ends of Phrases and Periods; for on the construction of the Phrase and Period is based the art of Rhythm. The normal Phrase is that which contains four Measures. A Phrase may, however, contain three, or five, or six Measures. The number of six is only exceeded in isolated cases, where, for instance, a Cadence is extended beyond its ordinary proportions, or the Rhythm is purposely made indefinite, or there is a long succession of repetitions of a very short motive, whose definite figure has the effect of breaking up such a length of phrase into small and easily understood portions. But the normal four-measure Phrase is frequently divided by a Cæsura or a Close into two equal portions: this division takes a very important place in most classical music, and where it occurs we shall allude to the two-measure groups as Half-rhythms.

Time Signatures.

We must then base our conception of Duple or Triple Rhythm-species on the Phrase, without regarding the number of notes in the individual Measure, or the manner in which they are distributed. The relation of the Species to the Time Signatures may be explained as follows:

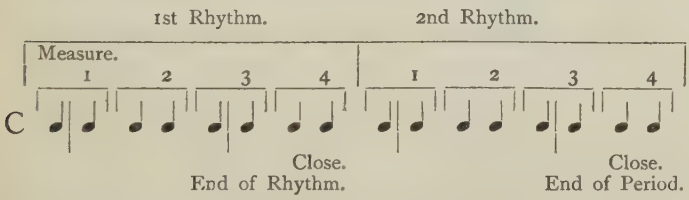
The Signatures C, $\frac{2}{4}$, $\frac{2}{8}$, are always used in connection with Duple Measure.

A Bar may contain the value of one such Measure,



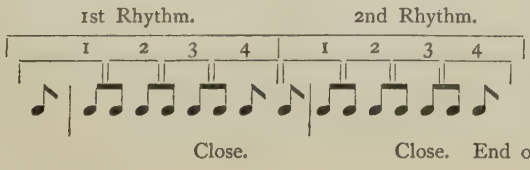
In this case we call the Bars Simple. It will be observed that in numbering the Measures, we place the number over the accented note of the individual Measure, whether the Measure begins with an accented or unaccented note.

A Bar may contain two Duple Measures, as



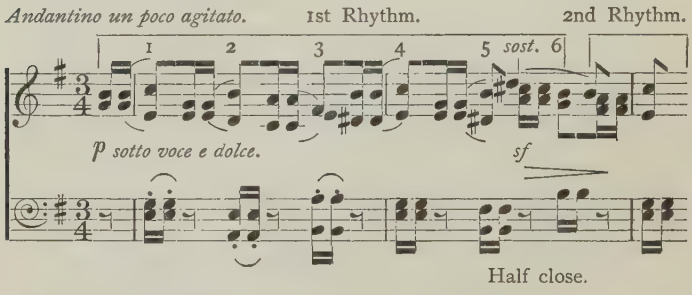
In this case we call it a Compound Bar.

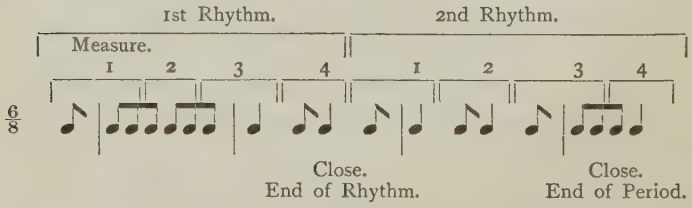
Or more rarely the single Bar may contain as many as four Measures, as in the Andante of Beethoven's Quartet in B flat, Op. 130, in which all the Full Closes occur on the fourth crotchet of the bar.



The Signatures having 3 as their Numerator are generally used in connection with Triple Measure: but occasionally, as in Ex. 5, with Duple.

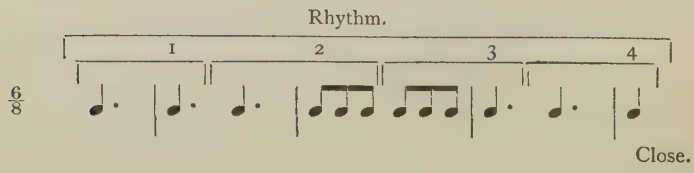
Ex. 5.

Brahms (Op. 119, No. 2).

Signatures having 6 as their Numerator are used equally for Duple and Triple Measure. Thus:



shows two Rhythms of Triple Measure, the Bars being compound.

But



shows one Rhythm of Duple Measure, in which the accented and unaccented halves of the measures are each sub-divided into three portions, and the Bars are simple. Such a rhythmical scheme is often indicated by the signature $\frac{2}{4}$, and each half measure is then written as a triplet. See Ex. 32, page 120. This will appear more clear when we come to the explanation of Primary and Subsidiary Rhythm.

Signatures with 9 as their Numerator are always connected with Triple, and those having 12, will indicate Duple or Triple, according to the position of the Closes.

The Bar.

It is customary to look upon the Bar as the unit of Rhythm, as the equivalent of the Foot of Poetry; but this is misleading, for although the Bar is often of the same value as the Measure, the two things rarely actually coincide. An indiscriminate reference to the Bar as if it were a Measure, an unit of Rhythm, leads to certain misunderstandings. Thus, owing to the prominence in print of the Bar-line, it is often convenient to refer to a short section of a composition as beginning or ending with such and such bars. But a Rhythm, or Phrase, rarely begins and still more rarely ends at a Bar-line, and unless a young musician is gifted with a strong rhythmical instinct, or has been well trained in the art of Phrasing, a constant reference to the Bar rather than the Phrase may lead him to

look upon groups of Bars as rhythmical sections, to the detriment of intelligent phrasing. That music gains enormously in significance by recognition of its Phrases as distinguished from groups of Bars, we shall hope to show in the course of this work. It is possible that much of the misunderstanding that leads to hostility towards new and unfamiliar works of great merit, is in no small degree due to an inadequate appreciation of the unconventional rhythmical forms frequently made use of by modern composers. On the development of rhythm in this direction we believe the music of the next few generations is destined to advance, quite as much as on the development of its other artistic resources.

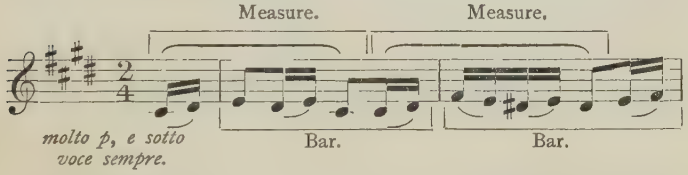
The Bar is a short section of music contained between two Bar-lines. The function of the Bar-lines is to show where the accents are to be placed, not to mark rhythmical units. These are shown by slurs, rests, harmonic or melodic construction, and also by Closes. A well-trained ear finds no difficulty in the matter, and the intelligence of a performer is shown by his treatment of the "phrasing." In these latter days composers are far more careful than their predecessors to indicate as exactly as is possible in print, how they wish their music to be phrased. The older composers left their music more or less to the mercy of editors and performers, with some-

times almost ludicrous results in the hands of inexperienced amateurs.

The Bar differs from the Measure in several ways: 1. While the Bar must begin with its accented portion, the Measure may begin with its accented, or its unaccented portion, or with any part of either portion.

Ex. 6.

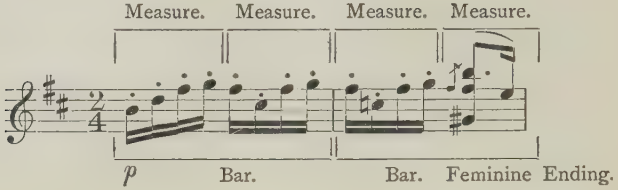
Brahms (Op. 117, No. 3).



In Ex. 6 the composer has carefully slurred the single Measures in such a way as to make one quarter of each come before the Bar-line, and three quarters after it. The quarter that precedes the Bar-line forms the Anacrusis (a word which will be presently explained), and the Measures, though equal to the Bars as to their Time-value, do not coincide with them, since each Measure occupies portions of two successive Bars.

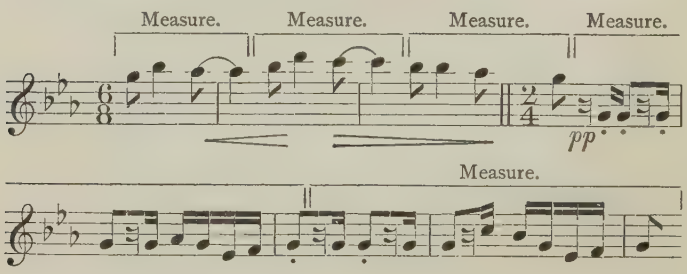
2. The Measure, though commencing with the accent, may be, as we have already seen, of less value than the Bar.

Ex. 7.

Brahms (Op. 76, No. 2).

In Ex. 7, the Feminine Ending in the second Bar shows the end of the first Rhythm, whose four Measures only occupy two Bars.

3. A single Measure may be of greater value than the single Bar, though this is rarely the case.

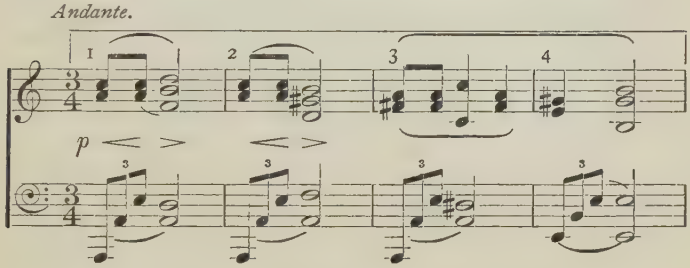
Ex. 8.

Brahms (Quintet Op. 34).

In Ex. 8, a Period of $\frac{6}{8}$ time Measures is succeeded by a Period of $\frac{4}{4}$ Measures, though for the sake of its proper accentuation the composer writes $\frac{2}{4}$ time Bars. The single Measure is here therefore of the value of two Bars of $\frac{2}{4}$ time.

The Measures may absolutely coincide with the

bars in every respect, but this is rare, and is, as a rule, only used for specially languid effects, as in Ex. 9. It generally involves the use of feminine closes, and this kind of

Ex. 9.

Brahms (Op. 116, No. 2).

coincidence of Bar and Measure is the only case to which the expression "Four-bar Rhythm" or "Three-bar Rhythm," and so on, is strictly applicable.

The idea that the Bar and the Measure are the same thing is, however, very prevalent: the tyranny of the Bar having made itself felt more or less ever since its introduction from the Tablatures into the Staff Notation some three centuries ago. Hence the word Anacrusis, to be treated in the next chapter, is convenient in connection with the construction of the Measure.

In $\frac{6}{8}$ (or $\frac{6}{4}$) time, the accentuation of the notes is sometimes temporarily changed, so that *Diæresis.*

instead of we have for a time, followed by a return to the normal accentuation. This most useful device, which is constantly applied in modern music, may be conveniently alluded to as a "Change of Diæresis," the word Diæresis meaning the distribution of notes according to their accentuation, the arrangement of the notes, in a given passage of melody or harmony.

CHAPTER III

The Anacrusis—Preliminary Measures—The Overlap—Rhythmless Music—The Four-bar Phrase—Accents, struck or omitted—Rhythmical Accentuation—The Material of which Rhythm is formed—Different Rhythmical Schemes used simultaneously—The Three Kinds of Accentuation—Syllabic and Melismatic Song—Rhythms within Rhythms

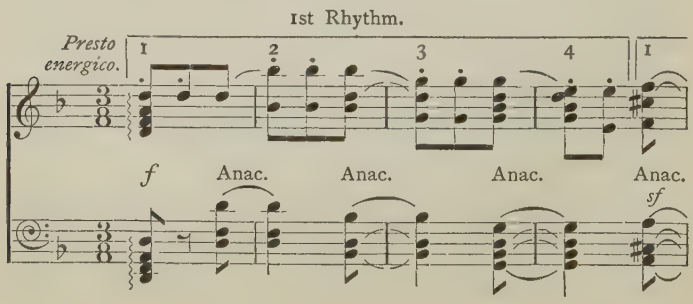
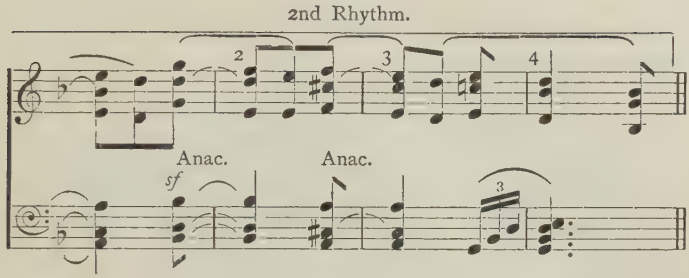
The Anacrusis.

A Rhythm may commence, as we have seen, with an accented note, or with an unaccented note, or with a group of unaccented notes. When it commences with an unaccented, or with a group of unaccented notes, the note or group that precedes the first accent has been given the name of Anacrusis by modern Rhythmicists, from *ἀνάκρουσις*, a term used in ancient Greek poetry; and as this very useful word is rapidly becoming familiar to students of Rhythm, we have no hesitation in using it in this work.

The Anacrusis gives to the Measure what has been called a "Rising Accentuation": that is to say, the material rises to its accent, instead of falling from it. Such an arrangement helps to make the phrase vigorous, and compels the attention of the

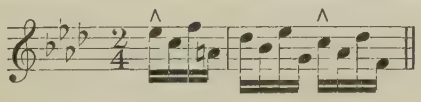
auditor. It is of great æsthetic value, and will rarely be found absent in classical compositions, unless they are distinctly intended to be of a very reposeful, soothing, nature. The Anacrusis does not necessarily make its first appearance with the opening of the movement: thus, in Ex. 10 the first measure has no Anacrusis, but in the first bar the anacrusic form of measure commences, being indicated by the slur which joins the last note of this bar to the first of the next. The last note of the first bar therefore forms an integral part of the second measure, being its Anacrusis, and this construction of the measures continues to the last bar of the period. It recommences with the second measure of the second period, and will be found to predominate throughout the piece: and in some places the composer impresses it forcibly by the *sforzando*.

Ex. 10.

Brahms (Op. 116, No. 1).



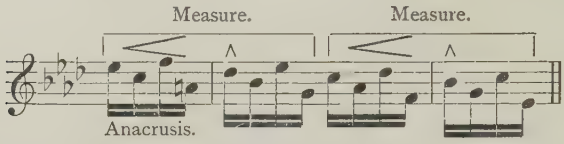
The second piece in the same collection (Op. 116), the Intermezzo in A minor, from which Ex. 9 is quoted, has no Anacrusis throughout its course. The movement is of a reposeful character, and its measures are accordingly of the "Falling" order.

A due appreciation of the value of the Anacrusis is of the greatest importance for a good rendering of classical music. By its means not only do many well-known passages gain very greatly in effect, but others that may seem obscure will often become clear and interesting, if they can be played with an observance of the Anacrusis. It is remarkable, for instance, how few pianists understand the significance of the first half-bar of the Finale of the Funeral March Sonata. The passage is nearly always played as if it commenced with an accent, thus:

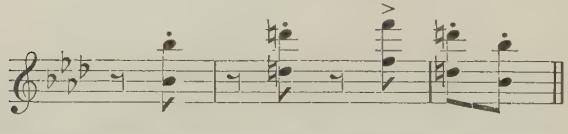
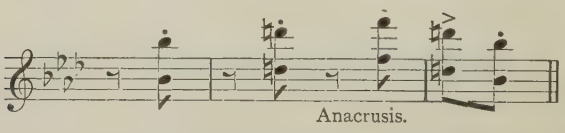


But the first half-bar is an Anacrusis, which gives

rising accentuation instead of falling, and if the phrase is played thus



the closes will fall in their right places, and the passage will sound rhythmically correct: in the other case it sounds meaningless, more especially as it is in Rhythms of three measures each, which require special care to become effective.

In the same movement the phrase

is nearly always accented wrongly, as above: the Anacrusis should be made effective by an accent on the second D natural, thus:

so that rising, instead of falling accentuation is imparted to the passage. In other words, the chief accent should not be on the highest note of the melody, as is more usually the case, but on the first note of the measure, which must be brought

into special prominence owing to the shape of the melody.

Preliminary Measures.

It must not be supposed that when a piece commences with a full bar its measures will necessarily coincide with the bars, or that the Anacrusis will be wanting. On the contrary, in many cases the first bar, or the first two bars, or even the accent only of the first bar, are merely introductory, to call attention as it were, to the Rhythms that are about to follow. They are outside the Rhythm proper, and are equivalent to the few words that precede a speech, such as "Ladies and Gentlemen," which have no connection with what follows further than to call attention to the fact that something is about to be said. There is this difference, however, between the Notes or Measures we speak of and the opening of a speech, that in the case of music the introductory material is often repeated, either at the end of the first Rhythm, or later in the movement, since, though at first used as an exclamation, it is frequently of sufficient interest to make part of the tone material of the piece later on.

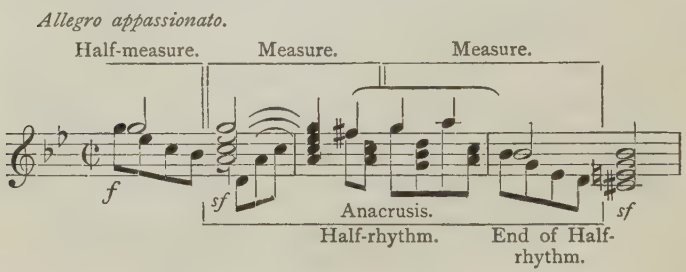
When there is an Introductory Measure, such as we are contemplating, the Rhythm proper commences with the second Measure (or third, as the case may be), and is usually provided with the

Anacrusis. The matter depends on the position of the Closes or Cæsuras.

Let us examine an example from Brahms. His Capriccio Op. 116, No. 3, opens with a complete Bar, and looks as if its Measures must coincide with its Bars. But this is far from being the case.

Ex. 11.

Brahms (Op. 116, No. 3). Capriccio.



The first half-bar is extraneous to the rhythm : it is a development of the idea of an introductory chord or note, as a kind of exclamation, to call attention. In place of the introductory chord, Brahms here anticipates the figure with which he is going to end his half-rhythms, and presupposes an imaginary phrase, whose last half-measure only is heard, as an introduction to what is to come, and the Measures, as shown in Ex. 11, commence on their unaccented portions, therefore, with the Anacrusis, while a turbulent character is given by the *sforzandos* on the unaccented portions.

The same device is used by him in his D major Symphony, where it will be noticed that the opening bar, played by the basses alone, recurs at the close of each of the Rhythms. See Ex. 57, 58, pp. 210-211.

We shall frequently have to allude to similar cases in which movements commence with a full bar: the device is freely used by every composer, and it will be convenient to refer to the introductory note or notes as the "Preliminary Measure."

The Overlap.

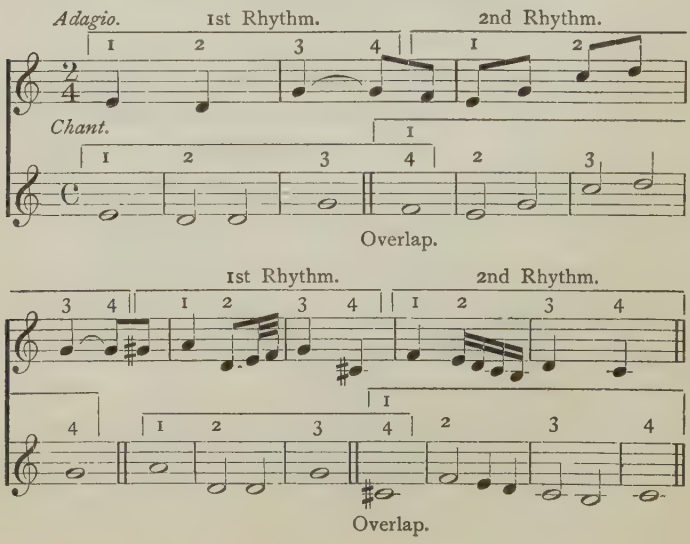
The chaining together, as it were, of Rhythms and Periods by causing their final accent to coincide with, or in other words, to overlap, the first accent, of the succeeding phrase is another of the resources known to the older composers, but more in evidence with the moderns. It arises when the final accent of a phrase coincides with the first accent of the succeeding phrase. It is one of the most useful devices at the command of the composer for the avoidance of too definite a cutting up of his music into sections, whereby a mechanical precision would be produced, which would make the melodies easy to understand, but would be apt to produce monotony if continued too long. See Ex. 44, page 155.

By means of the Overlap a continuity of Melos can be carried on while the regularity of the rhythmical phrases is maintained, without the too frequent use of the Deceptive Cadence. To us English one

of the most familiar of Overlaps, though we do not recognise it as such, is that which occurs in the middle of the Anglican Chant, and which eliminates the monotony which would ensue if the Psalms were sung to constant repetitions of a pair of equal Rhythms. It is this Overlap that results in the seven-measure Period, which has sometimes puzzled foreign observers of our Chant. It may be exemplified by a comparison of a well-known chant, borrowed from a melody by Beethoven, with its original form, the two examples being quoted in the same key for easier comparison.

Ex. 12.

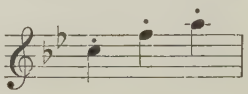
Beethoven Sonata Pathétique. Transposed.



It will be seen that the eight measures of the Beethoven Period are reduced to seven in the Chant, by causing the final note of the first Rhythm to coincide with, or overlap the first note of the second Rhythm.

This is an instance in which the Overlap forestalls the end of the Rhythm: the more usual form is that in which the first Rhythm is extended to five Measures, so that its Close does not fall in the fourth, but in the fifth Measure, and the first note of the next Rhythm enters thus within the concluding Rhythm.

In such a case it often results in producing a Period of, say eight Measures, without any perceptible break between its two Rhythms; but it is not often used within a Period in this manner. Far more frequently it occurs at the end of the Period, so as to join the Period to the next Period, rather than the Rhythm to its companion. When the second Rhythm of a Period is extended to five Measures or six Measures in such a way as to cause the final note to coincide with the first note of the next Rhythm, the object is to carry on the Melos without a break. When, on the contrary, the second Period anticipates the close of the first, entering too soon, as it were, as we have seen in the two Rhythms of the Anglican Chant, the object is to arouse attention. The apparent seven-measure

Rhythms of the Waltz in Act III. Scene 5 of the Meistersinger are the result of overlapping on the same principle as that of the Anglican Chant. The Periods are of eight bars in length, but each Period after the first enters a bar sooner than it is expected. The effect is wonderfully sprightly and bright, but that the Periods are really normally of eight Bars can easily be proved by playing the figure

twice over each time it occurs, when a regular orthodox "four-bar" Rhythm will result.

The seven-measure Period here causes us no sense of a want of balance, for Wagner is sufficiently master of his craft to be able to employ it with effect, but if an unskilful or inexperienced composer endeavours to use an Overlap in this way, without having previously well established his fundamental rhythmical basis, or without a suitable harmonic basis, he will be apt to produce an uncomfortable feeling of want of balance, and we shall feel that the music is somehow weak in its Rhythm.

Overlaps can be very effective in the orchestra, where a new set of instruments can be made to enter unexpectedly, or in a double chorus, where the second chorus can enter as the first finishes its phrase. But the chief use of the Overlap in modern

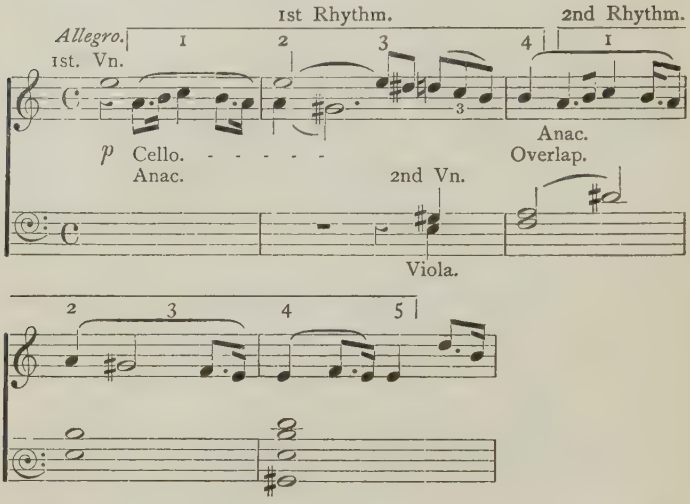
music is to produce that continuity of Melos of which Richard Wagner was the first great exponent in our days. For by delaying the end of a phrase that would naturally be of four Measures, but is extended to five so as to overlap its successor, the periods are made to melt imperceptibly into one another, and thus to carry the mind ever onwards on the stream of musical sound, without an apparent break.

To compare the older method with the new, let us imagine a traveller, advancing through beautiful country on a road provided with prominent milestones, which, while they make him aware of his progress, do not in the least interfere with his enjoyment of the scenery. So is it with him who listens to the older classical music, with its well-punctuated Rhythms and Periods. And the same traveller, walking through equally beautiful scenery, in which the milestones are also there, but are concealed under luxuriant foliage, is like him who listens to the continuous Melos of much of the best modern music. To construct music that is fundamentally rhythmical, and yet has its "milestones" artistically concealed, demands technical ability of the highest order.

Another kind of Overlap, made familiar to us by Bach, is exemplified in the following quotation from Beethoven's Quartet in A minor, Op. 132:

Ex. 13.

Beethoven (Quartet Op. 132).

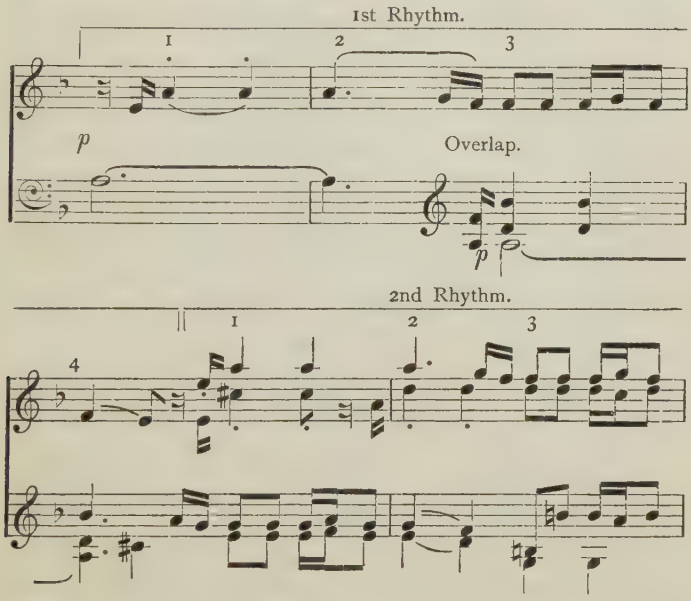


Here the rhythmical movement begun by the violoncello, is completed by the first violin, and the triplet leads us to expect the phrase to end with the note A on the first beat of the bar. But the A is delayed by suspension to form a feminine ending, and this causes it to coincide with the Anacrusis of the second Rhythm. Thus the first Rhythm is extended half a Measure beyond what is due to it, and overlaps the second Rhythm, the same note serving to end one and begin the other.

Yet another form of Overlap is exemplified in Ex. 14, and this is even more familiar to us through the Fugue form.

Ex. 14.

BEETHOVEN (QUARTET Op. 132).



The four-measure Rhythm here contains two distinct figures, one founded on crotchets, the other on quavers, and the phrase is caused to overlap itself in such a manner that the contrasting figures are heard at the same time. This is merely another case of one rhythmical figure supplementing another, a device which gives so much delight to all, whether learned or unlearned.

Music that is composed in modern tonality and harmony, but is devoid of intelligible rhythmical structure, is apt to be characterless and insipid,

unless the composer is strong enough to express, deliberately and consciously, a feeling of mystery by Melos alone. The Polyphonic church composers had this ability, and Richard Wagner has pointed out that the mystical beauty of the music of Palestrina and his contemporaries is due to the absence of definite rhythm therefrom.

Rhythmless Music.

The modern great masters are beginning to recognise that an occasional absence of rhythmical form is capable of being intensely emotional. Richard Strauss has seen this, and has used the device in several places in his Italian Symphony, with marvellous effect. In the first movement, entitled "On the Campagna," the opening passage, with its massive *pianissimo* chords, in which there is an occasional change of harmony, but no apparent rhythmical form, reflects the feelings that must arise in most persons when they first gaze upon certain aspects of the vast, silent, and mysterious Campagna. And when rhythmical figures begin to be heard, they come at first spasmodically, as if the thoughts only gradually began to collect themselves and take shape; eventually the rhythmical form becomes definite.

And again, in the same work, the dazzling maze of *pianissimo* sound with which the third movement opens, "On the shore at Sorrento," is quite without recognisable rhythmical form. It seems to reflect

the almost unbearable brilliance of the rippling sea under the influence of an Italian sun. Such passages of rhythmless music are very daring, but they are justified by the result, for they appeal intensely to the emotions in connection with the "programme" to which they are joined.

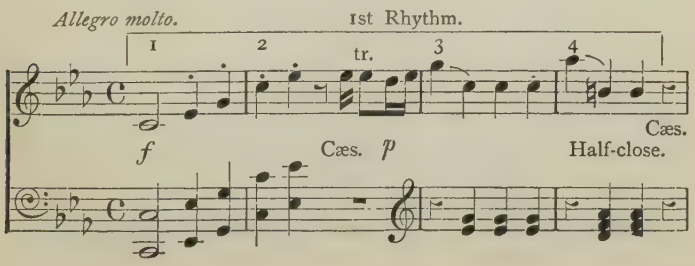
The Four-bar Phrase.

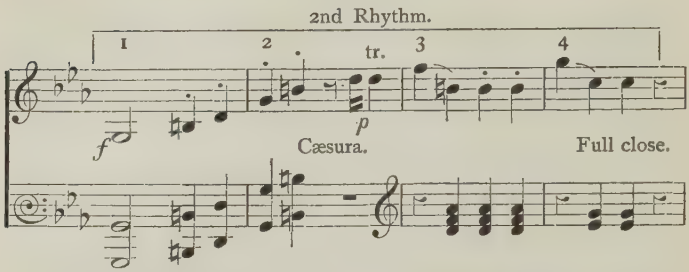
Owing to its predominance, the "Four-bar Phrase" (with its divisions into two and two), is generally looked upon as the one and only practicable form of Rhythm, any departures from it being attributed to caprice on the part of the composer. That this, however, is not the right view, we shall hope to show; for the use of other than "four-bar" phrases is not due to caprice, or seeking after novelty, but to a growing appreciation of the æsthetic value of various forms of phrase other than the normal.

The ordinary construction of a Four-measure Rhythm is shown in Duple time in Ex. 15.

Ex. 15.

Mozart Sonata.

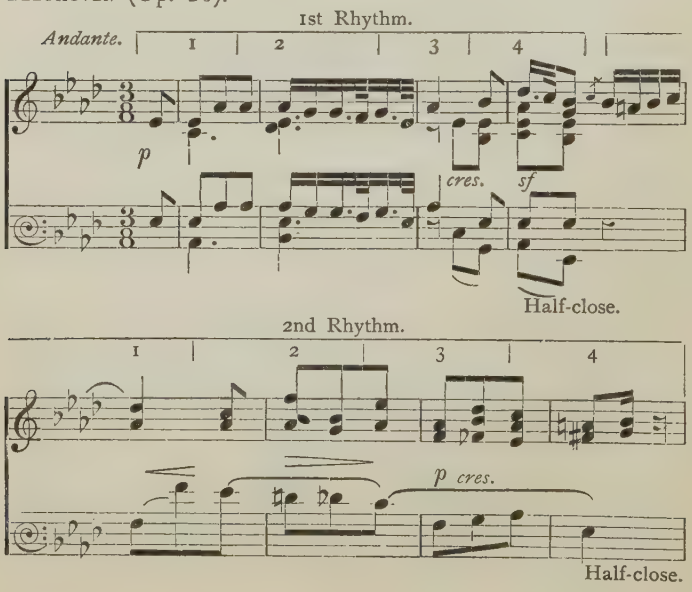




Here we have a Period of two Rhythms, each divided into half-rhythms by a Cæsura. The first Rhythm ends with the orthodox half-close in the masculine form, the second with the (incomplete) full close, also in the masculine form. The bars, each containing one Measure, are simple.

Ex. 16.

BEETHOVEN (Op. 26).



Ex. 16 shows a Period of two Rhythms in Triple Measure. Here, again, the bars are simple, but it will be observed that the passage commences with an unaccented note, that is, with the Anacrusis. As the signature is $\frac{3}{8}$, the measures must consist of three quavers each, and since this unaccented note is an integral portion of the melody, it follows that each Measure commences with an unaccented note, and overlaps its bar-line, as shown by the short perpendicular lines in our example. This is what we mean when we say that the Measure and the Bar, although they are frequently, and in modern music nearly always, equal in time-value, do not often coincide with each other. On the recognition of this principle depends to a large extent an intelligent method of phrasing.

Accents, struck or omitted.

The space of time occupied by a Rhythm is, as a rule, filled with sound, except for the Cæsuras that may occur in it: and its melody may be more prominent than its rhythmical structure, or the rhythm may be more noticeable than the melody, or, what is more usual, both are of equal importance, as in the two examples quoted here.

When the accentuation is made prominent, so that it attracts attention more than the melody, we feel a pleasant exhilaration, which is the result of the accents acting on the mind in such a way

as to stir the physical rather than the emotional faculties.

If, on the contrary, melody and harmony are used without the support of an adequate rhythmical basis, the music is apt to be weakly and sentimental. But it must not be considered that such music is without its value. Human nature is so infinitely varied that it requires an infinity of different materials to express its emotions: and music can perhaps adapt itself more than any other art to the infinite varieties of human temperament.

But Rhythms, and more especially those of four Measures, are not necessarily completely filled with sound, nor are all the accents necessarily heard. Though a hard and fast line cannot be drawn, it may be said in a general way that when Rhythms begin to omit any of their accents, they begin to appeal to the imagination and the intellect more than to the physical faculties. For it requires a higher degree of culture to recognise a thing that is only hinted at than a thing that is plainly set before one. The omission of accents is not necessarily made by means of rests: a cadence can occur, for instance, on the third accent, and its chord sustained over the fourth. In this case, though the Rhythm is filled with sound, the last accent has to be imagined. But here again may be a difference: for the closing chord on the third accent is often

repeated in some way on the fourth: and in this case the appeal is to the physical side of us, and it is the more pleasing in that it is unexpected.

But with our power of using two or more rhythmical schemes at once we do not often leave the final accent entirely unheard: for though it may be omitted in the Primary accentuation, it is generally heard in the Subsidiary: and thus the two rhythms react on one another, the Subsidiary supporting and supplementing the Primary, and making it easier to understand: the imagination is appealed to by the Primary, the physical nature by the Subsidiary.

Rhythmical Accentuation.

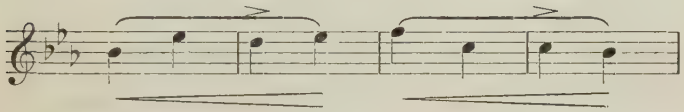
Some Rhythms have each alternate Measure more strongly accented than the rest. This feature, which is not present in all Rhythms, is so delicate that its existence has been contested by some theorists, yet we have, after due consideration, come to believe that it throws light on many passages in classical music, and that some composers, at any rate, are aware of it, and that this is what leads them to express their ideas in compound rather than simple bars. For the essence of the compound bar is that the first of its two measures is more strongly accented than the second, in however slight a degree. The opponents of the view we take can point to the fact that composers, especially Bach, will frequently place the first note of a given subject in the first or second

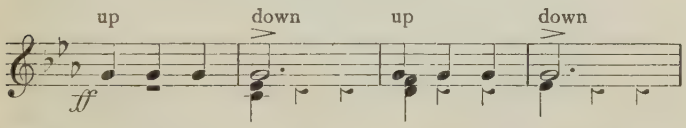
half of a compound bar indiscriminately, but there is no evidence that they do not do this with the express intention of altering the order of accentuation in the pairs of Measures.

Be this as it may, we propose to allude to this alternation of stronger and weaker Measures, where we believe it to exist, as "Rhythmical Accentuation" to distinguish it from the accentuation of the single Measures; and we shall speak of "Rhythmical Accentuation" as being of the "Rising" or "Falling" order, according to whether the stronger Measure comes after or before the weaker.

In Ex. 16 it will be noticed that there are discords on each alternate accented note, *i.e.* in Measures 2 and 4 in each Rhythm, and that our inclination will be to strike these discords rather more strongly than the concords on the intervening accents. In addition to this, the composer has in three places marked a *crescendo* to lead up to these discords, one of which has, in addition, the sign *sf.* It seems to us then that he has distinctly singled out the alternate measures for special accentuation, and that the example gives an instance of "Rising Rhythmical Accentuation."

A more striking case occurs in the Fifth Symphony, in the passage quoted below, where the composer has indicated nothing, but conductors are beginning to find out the value of giving it Rising

Accentuation. It was formerly the custom to play this subject with equal accent on each bar. But by a Rising Accentuation it gains in effect to an incredible degree: let the reader try it on the piano, first without special accent, then as follows: [1]

Still more does a certain passage in the Scherzo of the same symphony gain by this treatment, and we have seen a conductor, in order to intensify the Rising Accentuation, beat thus:



The effect was electrical: the passage is energetic, however it is taken, but the above beat gave it a force and fire that would have rejoiced the heart of the composer. Other cases will appear from time to time in the course of our work.

The Material of which Rhythm is formed.

We must now speak of the material out of which Periods, with their two or more Rhythms, are constructed. As an experiment, let us tap on the table a series of crotchets, giving an accent to each alternate tap, thus:

[1] It must be remembered that the orchestra gives far more effect to such *nuances* than the piano can possibly give.

While tapping, let us mentally form a melody of sixteen notes, one to each crotchet, with a Cæsura after the fourth accent. We shall then have imagined a Period of two Rhythms in Duple Measure, commencing with the Anacrusis, and ending with a Masculine Close.

But to a listener the taps will represent nothing more than a meaningless series of sounds, akin to the ticking of a clock.

Now let us make a second series of sixteen taps, but instead of their being all equal, let two out of the series (one in the first and one in the second Rhythm) be longer than the rest, and its successor shorter, so as to form a dotted crotchet followed by a quaver, thus:

The listener will now immediately perceive that it is Rhythm we are tapping, for the greater relative value of the dotted crotchets singles them out from their neighbours, and gives them a special accent, or special importance, which clearly indicates the rhythmical form of the whole series of taps.

In the first instance we tapped the fundamental or Primary values of a series of eight Duple Measures. The fact of all the taps being of equal duration,

though we accented each pair, gave the listener no point on which his mind could rest.[1] In the second instance we caused our sixteen taps to form an intelligible rhythmical whole merely by making two out of the series more prominent than the rest, and thereby giving the listener a point in each set of eight on which his mind could rest.

To continue our experiment. Let us write out and harmonise a simple melody of sixteen crotchets, using no other kind of note. We shall be able to make the form of the Period quite clear now, by placing harmonic cadences at the eighth and sixteenth crotchets. Thus we shall call Harmony to our aid in making our rhythm clear, for the harmonic closes will give the mind places on which it can rest.

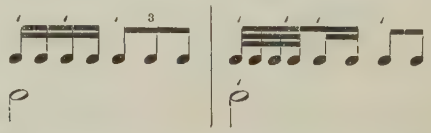
Let us alter the melody by lengthening two of its notes in the manner suggested for our second series of taps, and we shall find that it at once becomes more striking and vigorous. This is because, by bringing two of the notes of the melody into greater prominence than the rest, we have made

[1] The eye, equally with the ear, is incapable of enumerating a number of similar articles placed close to one another at equal distances, without external assistance. This can easily be proved by placing a number of pins in an unbroken row and trying to count them from a short distance. Unless the eye can find definite resting places, such as objects near the pins, or the person counting is near enough to point at individual pins, he will find it impossible to count more than four or five.

the rhythm speak for itself, in addition to the assistance it has from the harmonic construction. We have made a contrast in the relative values of the notes. This kind of contrast is one of the most valuable elements that the composer has at hand in the material out of which he constructs his Periods and Rhythms, and the elementary principle of varying the relative values of notes is capable of infinite extension, so that the possibilities of variety in the treatment of the ordinary eight-measure Period are inexhaustible.

On this principle is founded the sub-division of the Primary value of the Measure into notes of smaller value; and such sub-divisions will group themselves naturally into accented and unaccented notes, just as is the case with the Primary values.

Thus, for example, the time value of two minims forming a single Duple Measure, might be sub-divided in some such way as this,



in which case the upper notes will still form a single Measure, while the smaller notes will at the same time group themselves in pairs or triplets, as shown, each of which has its own proper accentuation. To distinguish the accentuation of the minims in the

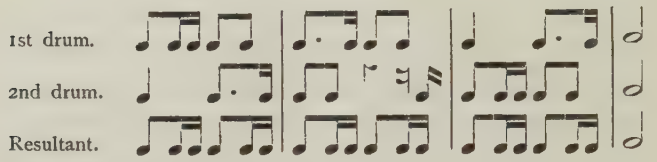
above example from that of the smaller notes, we refer to it as Primary Accentuation, and the other as Subsidiary Accentuation.

Different Rhythmical Schemes used simultaneously.

The composer has yet another rhythmical resource at his disposal. He can divide his Measures in one manner for his melody, and in a totally different manner for the accompaniment, so that two or more arrangements of the rhythmical material are heard at the same time. The simultaneous use of two or more different rhythmical motives, familiar though it is to us, is one of the most remarkable characteristics of music. Metre is to Poetry what Rhythm is to music: yet it is impossible to conceive of two reciters uttering simultaneously two metrical schemes differing from one another in all except the position of their accents. The result would be utter nonsense; and yet in Music some of the sublimest effects are due to the simultaneous use of several different rhythmical arrangements, such as would produce senseless confusion if applied to spoken Poetry.

Rhythmical figures, however ingenious, can never have their full æsthetic value apart from melody of some kind. If a drummer were to beat a given figure, and another drummer played another figure at the same time on a second drum tuned to the same note as the first, the effect of the two

drums would be to the listener, not two simultaneous figures, but one only. Thus:



But if one of the above rhythmical schemes were played on a drum, and the other in a melody on a fife, for example, the resultant, instead of a monotonous succession of similar Measures, would be a spirited march. Hence it follows that to produce that combination of rhythms which is so essential a part of modern music, we require two contrasting voices or melodies or instruments: mere rhythm without melody does not suffice.

Different rhythmical schemes must generally agree in having their chief accents at the beginning of a bar, or of a chief portion of a bar. This unwritten rule is sometimes broken, however, by modern composers, with excellent effect, as in Ex. 28, page 109, and the art of Rhythm seems likely to develop in this and other directions hitherto unthought of. Putting exceptions aside, most of the charm of modern music consists of the combination of two rhythmical schemes, one of which enhances or completes the other, as we saw in the example of the two drums. One of the simplest applications of

the principle is when a song containing, for example, a succession of crotchets in its melody, is accompanied on the piano by quavers. The rhythmical schemes of all polyphonic music are a more or less highly developed application of the principle here exemplified.

The Three Kinds of Accentuation.

From what has been said, it will be seen that there are three kinds of accentuation, each of which fulfils its own special function.

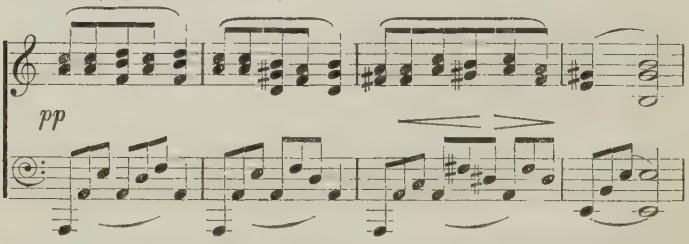
The first is the Primary accentuation, which affects one note of the two or the three that go to make up the Duple or Triple Primary Measure. It forms the foundation of rhythm in general, in the sense that rhythm primarily arises out of the arrangement of alternately accented and unaccented factors.

But a single Measure, although it is a rhythmical unit, cannot be recognised as such by itself. Two measures at least are required to be heard before we can know what species is intended. And as one of the two Measures that are required to satisfy our sense of rhythm is frequently of more importance than the other, there arises the second kind of accentuation, which we have named the Rhythmical Accentuation. Its function is to group the Measures together in pairs, in a "Rising" or "Falling" order, so as to produce energy or tranquillity, as

required by the composer. But it is only present in certain cases.

The third, or Subsidiary Accentuation, has as its office, the enforcing of the other two. A very common means of enhancing the interest of a given melody is to add Subsidiary rhythm to it on its repetition, or to increase that which has already been present with it, as shown by a comparison of Ex. 17 with Ex. 9.

Ex. 17.

Brahms (Op. 116, No. 2).

Ex. 9, page 43, shows a Rhythm whose accented portions of measures are marked by Subsidiary Accentuation, while the unaccented are not thus divided.

In Ex. 17, from the same composition, there is an increase of Subsidiary Accentuation over that shown in Ex. 9, in both melody and accompaniment, by which all chance of the somewhat unusual rhythmical form of the opening bars becoming wearisome through repetition is avoided, and the interest is increased.

Subsidiary rhythm plays a large part in vocal as well as in instrumental music. It is generally what is alluded to when the "rhythm" of a piece is specially mentioned. The normal four-measure phrase is so taken for granted that it is often looked upon as having nothing to do with rhythm, and only when measures are sub-divided in some special manner does the ordinary listener notice that there is anything remarkable about the "rhythm."[1]

Syllabic and Melismatic Song.

Verse can be set to music in two ways, but is usually set in a mixture of both. The first way is what the Gregorianists call "Syllabic," in which each syllable has a single note, so that the Rhythms of music correspond more or less closely with the Verses of the Poetry. The second manner is the "Melismatic," in which single syllables are given to more than one note, or they are even spread out, so that they extend beyond the single portion, accented or unaccented, of the musical Measure. The first way is equivalent to the Primary, the second to the Subsidiary rhythm of instrumental music.

In purely syllabic melody the musical rhythm corresponds to the metre of the words, each syllable

[1] We noticed lately an article in which the writer advocated the disuse of the word Rhythm altogether as applied to the four-measure phrase!

having a single Primary note.[1] In Melismatic melody, subsidiary rhythm plays a part. Melismatic song seems to belong to an earlier stage in the development of any particular style of music than Syllabic, for the earliest Gregorian melodies we possess, and the ancient Greek and Armenian church music are extremely florid, whereas in later times they became more syllabic, as, for example, in the "Proses" of the Roman Church. Another instance occurs to us in Italian opera, which became remarkable for the florid character of its melodies, and only in recent years have the *fioriture* so familiar to an older generation of opera-goers begun to disappear under a more highly developed condition of the art.

The reason for this seems to lie in human nature. The average man can appreciate skill in performance more easily than the expression of deep emotion; hence his attention is more attracted by brilliance of execution than by earnestness of expression. As the vocal art advances its auditors become more cultivated, the externals are toned down, and a deeper expression becomes possible to the composer without fear of being misunderstood. If we compare the Melos of Wagner and his successors with that of the pre-Wagner composers we shall be

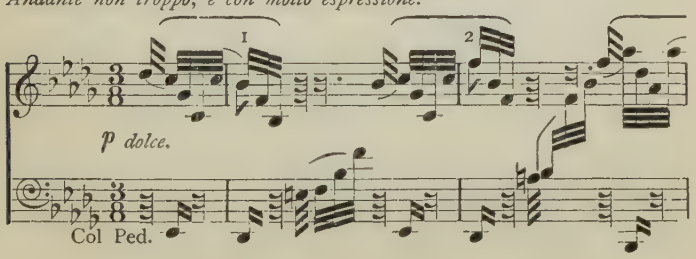
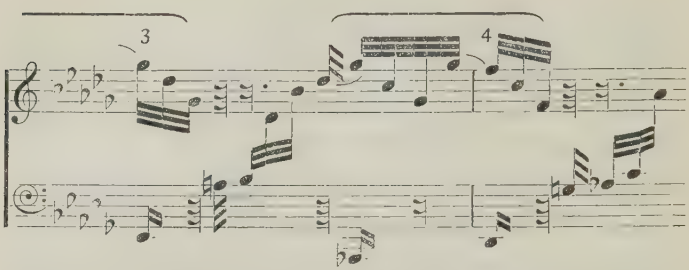
[1] As, for instance, in "God save the King," and in most church hymns.

struck with its more syllabic character: the *fioriture* of Mozart, for example, find no place in Wagner's music.

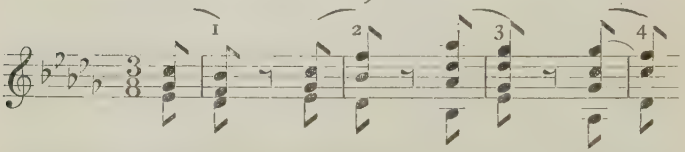
But while vocal melodies become more simple and expressive in the matter of rhythm, the accompaniments become more elaborate. Instrumental music has developed later than vocal, and becomes more and more important and expressive. The power that has been added to instrumental music by the development of Subsidiary rhythm is very great. It can form an outward and non-essential ornamentation: it can be a means of display: it can increase the attraction of a melody which has been previously heard in a simpler form, and finally it can be a means of intense emotional expression.

In the last way it is used by Brahms in his Intermezzo, Op. 117, No. 2, of which Ex. 18 shows the opening four-measure Rhythm, whose phrasing, as given by the composer, is quite Greek in its dignity and mastery of rhythmical effect.

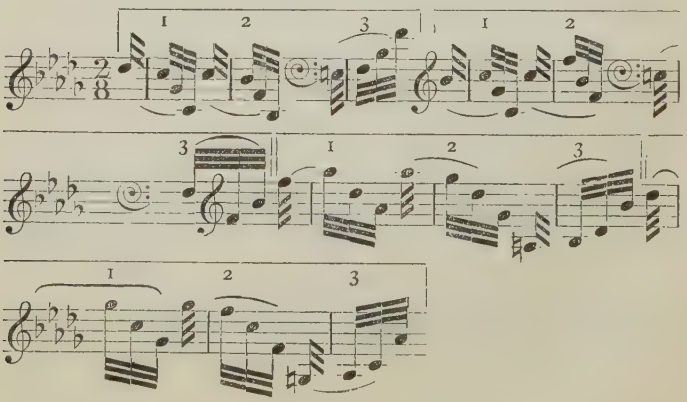
Ex. 18.

Brahms (Op. 117, No. 2).

In Ex. 19 we give the melody alone, deprived of its Subsidiary rhythm. It is in severe Iambics,

Ex. 19.



like the Scherzo of Beethoven's so-called "Moonlight" Sonata, and the composer intensifies the phrasing by causing the last beat of each bar to be connected to the succeeding bar as an Anacrusis.

Ex. 20.

Ex. 20 shows that the Subsidiary rhythm naturally divides itself into four phrases of three Duple (Subsidiary) Measures each, and these Subsidiary Measures are further divided into Subsidiary Accentuation of their own. Moreover, each Subsidiary Measure has its own Anacrusis, so that in Ex. 18 the Anacrusis of each bar is intensified by a Subsidiary Anacrusis. We have, therefore, in this piece, a combination of Rhythm within Rhythm, which gives a wonderful resource for expression, unknown to the Greeks, and yet following the laws found in their theory. They would have perforce been content with the pure Iambics of Ex. 19. We are able to go further, and to make a subordinate rhythm accompany the Iambics, on principles that the Greeks themselves would have acknowledged to be in accordance with their artistic theory.

Rhythms within Rhythms.

It will be noticed that in setting out the Subsidiary rhythm in Ex. 20 we give the complete Rhythms as of three Measures each, instead of the usual four. This brings us to one of the most important of modern rhythmical developments, namely, the grouping of Measures by threes, or fives, or in some other number than four. Such groupings were occasionally employed in isolated Periods by Mozart and Haydn, and by Beethoven in his Ninth Symphony, in the Funeral March

Sonata (last movement), as well as in his Quartet Op. 101. But the older composers seemed to look upon this as a departure from the rule, that might be misunderstood, so they carefully made the matter very evident by their harmonic construction, while Beethoven sometimes labelled the passage in the score.

Modern composers have arrived at a fuller mastery over these Rhythms, or perhaps it is more correct to say that modern audiences are more able to assimilate them, and instead of a tentative Period here and there, we now find whole sections, nay whole compositions, in which the three- or five-measure rhythm prevails, and the four-measure is the exception, and a peculiar piquancy and charm is thus produced. We shall go further into this question in another chapter.

CHAPTER IV

Effect of Longer and Shorter Notes on Accentuation—Ancient Theory and Modern Practice—Combined Rhythm-species—Well-marked Rhythm—Influence of Note-values on the Æsthetic Character of Music—Repetition of Definite Rhythmical Figures—Syncopation

Effect of Longer and Shorter Notes on Accentuation.

In any melodic figure containing notes of unequal value there will be a tendency to feel the longer notes as having more weight, more accent, than the shorter. Thus, if we write without bars

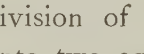
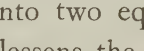
we shall feel that the natural accentuation of the notes is

that of the last three minims being established by that of the first two Measures: for when once a rhythmical figure or scheme has made itself felt, the mind desires its accents to continue in their course, even if the note-values change.

The above division of the Duple Measure into one long, followed by two short notes produces the form known to the Greek musicians as the Dactyl. If we place the two shorter notes before the accented long note we obtain the Anapæst,

which, owing to its Anacrusis, is of a more exciting character than the Dactyl. The Greek dramatists frequently used Anapæstic rhythm at the end of their choruses as a climax.

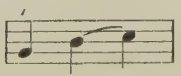
The transition from the Dactyl to and from the Anapæst to is very simple: it is merely the division of both measure-portions, instead of one, into two equal notes. In the case of the Dactyl it lessens the accent on the first note by taking away from its value. The same result is obtained in the Anapæst, whose accent is not so strong when the accented note is divided, as when it is undivided.

The other forms of four-note Measure are both anacrusic,  and  ; so that it will be seen that out of all the above forms of a four-note Measure, three have Rising, and only one has Falling Accentuation.

The division of the Duple Measure into four

notes is one of the commonest forms in both modern and ancient music, and is known as the four-time Measure. If it is desired to divide both portions of the Measure into two notes each, and yet retain the strength of the accent, we can use the figure or in which the longer note obtains the feeling of a stronger accent on account of its greater prominence.

In Triple Time the most natural form, the one that we most quickly feel, is that known to the Greeks as the Trochee, , or its inversion the Iambus, , in which the accented note is in the proportion of two to one of the unaccented. So strongly is this felt by us that when we divide the long into two equal short notes differing in pitch, we not infrequently join them by a slur, so as to strengthen the impression of accent, thus:

When all three notes are joined by a slur a smooth effect is produced: and the opposite is the result when the accented note is detached, and the other two are slurred, for in this case a disturbance of accent takes place which will be discussed under Syncopation.

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By dividing the accented portion of a Triple Measure into two unequal notes, of which the first is greater than the second, we enhance the weight of the first, and thus give it additional accent, as we have already shown with regard to Duple Measure, thus: If we give two subsidiary notes to the second half of the accented portion, thus: we to some extent weaken the accent: and in this case, if we wish to retain the relative force of the accented note, we must make a slight *sforzando* on it.

We can give subsidiary notes to the unaccented portion, thus: and the accented note will stand out more strongly than if the unaccented portion were undivided.

We can divide the accented and unaccented portions into equal subsidiary notes, thus: This gives a smooth and flowing effect to the music, and is much used in accompaniments to Primary-note melodies to produce movement without special emphasis. Thus, for example, the accompaniment of the opening trochaic subject of the Eroica Symphony is in equal subsidiary notes: the *Andante con moto* of Brahms' Pianoforte Quartet in G minor, and the passage from his D major Symphony quoted in Ex. 60 show similar

treatment, and other instances will easily occur to the reader.

When used in slow *tempo*, the division of the Triple Measure into six subsidiary notes is often connected with Rhythms of two Measures each, and the Periods are of four, not eight Measures. We shall discuss this form of Period later.

In all that we have said in this chapter, we have referred only to the accentuation that is felt instinctively in connection with the various arrangements of long and short notes alluded to. What we may call the natural accentuation of a given passage can be, and very frequently is, entirely reversed through *sforzandos*, for specially emotional or dramatic effects; for the element of the unexpected plays a very large part in musical composition.

Ancient Theory and Modern Practice.

We have alluded to the Greeks. It might at first sight seem as if the rhythm of modern music can have little in common with the dactyls and spondees and iambics of this ancient people, and if we expect to find compositions entirely written in these simple forms we shall have to confine our attention to the Hymn tunes of the Anglican, or the mediæval "Proses" of the Roman Church. But the simplicity of the ancient forms is occasionally met with in short passages of classical music: thus the *allegretto* of Beethoven's Seventh Symphony is founded on an

alternation of dactyls and spondees: the minuet of the same composer's so-called "Moonlight" Sonata is in Iambuses. Schubert uses dactyls as the foundation of the melody of the slow movement of his posthumous D minor quartet, and anapæstic rhythm occurs (accompanied by subsidiary accentuation) in the finale of Schumann's piano quintet, and in the finale of Beethoven's first sonata.

Our rhythmical structures are, as a rule, far more complicated, and in this respect they reflect the complicated conditions of modern life: but fundamentally they follow the same principles as those of the Greeks, who developed the art and science of Rhythm to the furthest point it could attain so long as only unison melody existed. In rhythmical theory they were in advance of us, and there is much in their teaching that can be of the highest æsthetic value if applied to modern art. But the power, peculiar to modern European civilisation, of combining various melodies in counterpoint, and of using independent accompaniments to a given melody, has resulted in a command of rhythmical resources unknown to unison melody.

Since about the year 1880 much attention has been given on the continent to ancient Greek rhythmical theory in its application to the conditions of modern musical art, and editions of classical works have been issued in which the phrasing is arranged

in accordance with Greek theory. But this, we think, is going too far. The performer is, after all, an individual, and however much he may admire a given theory, he should only use it to develop and train his individuality, not to swamp it. The application of Greek theory to classical works, in print, involves the use of sundry strange and forbidding-looking signs, and it is better for the student to use his judgment (after duly studying theory) than to slavishly follow a stereotyped edition, which may or may not be in accordance with his own feeling in every respect. An edition of a familiar and cherished work, full of strange and novel signs, is apt to prove repellent. The more strongly the phrasing is indicated, the more is the performer of small experience likely to overdo it, and to acquire a hard unsympathetic method. Theory cannot do everything: it can only guide. The human element of feeling, with its imperfections, must be present to move the emotions. The conventional existing signs, which are familiar to all, if used with knowledge and discretion, are sufficient for nearly all purposes, and he who plays without understanding, will do so, however strongly the phrasing may be indicated by new signs.

This applies more particularly to the older classical music, to which the composers have, as a rule, given

few indications of phrasing. Brahms and most of the moderns are careful to show the renderings they wish for, and it will generally be found that æsthetic reasons for their indications can be deduced to a large extent from Greek theory: in other words, our composers instinctively feel rhythmical effects in much the same way as the Greeks felt and described them. It has been observed also that our great executants feel the rhythmical structure of the older classics in very much the Greek way, and their power of expressing it contributes in no small degree to make their performances appeal more than do those of the musician who relies solely on brilliance of technique.

Combined Rhythm-species.

The possibility of our being able to listen to two or more melodies at once makes equally possible, as we have shown, the appreciation of two or more rhythmical forms simultaneously. As a rule one supplements the other, as we have explained in reference to the accompaniment to a song, which is the simplest of the rhythmical combinations as a rule. More complicated, and non-supplementary, are combinations of triplets against duplets, or against quadruplets and so on. A further development of this kind of opposition of species is where one part has Primary triple and the other has Primary duple time, so that the whole Measure is involved, rather than a portion

of it, as in the Soldiers' Chorus in Berlioz' "La Damnation de Faust."

Another well-known instance of conflicting rhythms is that of the passage in "Don Giovanni," where the confusion in the minds of Zerlina and Masetto is graphically shown by a confusion of rhythms, combined into a homogeneous whole, in an artistic manner only possible for a genius of the highest order to conceive and carry out. The minuet forms the rhythmical basis. It is in slow triple time, its Primary accents being marked by relatively longer notes. Masetto divides the individual beats of the Measures into three-time Subsidiary rhythm: in other words, he sings in triplets, and so far the rhythm would not appear unusual were it not for the notation employed.

But Don Giovanni sings in duple time in such a way as to bring his Primary accents on all three beats of the minuet bar in turn, and thus adds to the confusion of the lovers. The principle involved is the same as that of the passage in R. Strauss' Violin Sonata, quoted in Ex. 28, page 109.

Great ingenuity was exhibited in complications such as this in the sixteenth century. The difference between them and modern examples is that they were usually puzzles or jokes of no artistic value, while our composers use them for highly dramatic or emotional purposes.

Well-marked Rhythm.

When we say of a composition that it has "well marked" or "striking" rhythm, we mean, as a rule, that the notes within its Measures are so arranged as to produce a strong accentuation. The word rhythm is here used in its general sense, for if we wish to call attention to a well-defined punctuation of the individual Rhythms, we should probably use some expression indicative of clearness of phrasing: it is not generally recognised as yet that Phrasing and rhythmical construction are the same thing.

Let us imagine a Period of 4+4 Measures containing only notes of Primary value, and having no accentuation beyond that given by the position of the notes in the bars. If it is in slow *tempo* the effect will be solemn, dignified, stately, or tranquil, reposeful, languishing, according to the harmony employed. In any case the rhythmical form of itself will not produce energy and emotion, though these may arise from the employment of special dynamic force, or special orchestration and harmony. If we add a second Period, likewise only in notes of Primary value, we shall be apt to produce heaviness and monotony, unless we can invent some specially striking harmony.

If our Period is in faster *tempo*, as *Allegretto*, or *Allegro*, it will still be of a more or less tranquil character, though with more movement: and the

addition of a second similarly constructed Period would still be apt to produce monotony.

If the *tempo* is very fast, *presto*, for example, there will be a feeling of pleasant exhilaration, without excitement, such as one would experience in a ship sailing with the tide and wind on an absolutely smooth sea: but even a *presto* movement consisting only of Primary notes would soon become monotonous if continued long.

Such a Period would become modified in its effect if we were to single out for stronger accentuation any one note, either by special stress, or still more, by making it longer than its neighbours. The "Rhythm" would become more or less "Marked": the passage, that is to say, would become more energetic, and make more impression than in its original condition.

The application of the principle of singling out notes for special accentuation, or, what amounts practically to the same thing, for special relative length, impresses a phrase on us more forcibly than harmonic variety: for the function of harmony in its relation to Rhythm is to define the boundaries of the phrases rather than to influence their internal rhythmical effect. If the notes are all Primary, certain of them can be singled out for special accentuation by *sforzando*. Even if only one note in a Rhythm is made shorter or longer than the

Primary note the ethos of the passage differs from that of a similar passage containing only Primary notes.

For contrast is produced, and contrast within the measure affects accentuation, and this attracts attention by breaking the monotony of a succession of equal notes.

But though it is rare to find a Period containing only equal notes of Primary value, it is almost as rare to find a Period in which only one note is lengthened as described. The two portions of a Measure are capable of an infinite variety of treatment, by being broken into subsidiary notes, by being joined together, and by being given special accentuation, all of which means the composer uses to produce variety and interest. If he wishes for a specially marked "rhythm" in the usually accepted sense, he constructs a Measure, or a pair of Measures, with a certain definite distribution of longer and shorter notes, a certain rhythmical "figure" or "motive," and repeats this distribution in successive Measures until it becomes well impressed on the mind. Triple measure seems to lend itself to this treatment more readily than duple, owing perhaps to the fact that its natural arrangement of long and short notes gives a foundation for well marked accentuation. Hence the frequent use of a repetition of a definite figure of one or two bars in length, in *scherzos* and other three-time movements of rapid *tempo*.

Some kinds of Subsidiary figures seem to be associated to a certain extent with particular musical forms, though not confined to them. Thus, what we may for convenience call "Dotted-note rhythm," in which there is a frequent repetition of dotted notes alternating with relatively shorter notes, is often a feature of the March form, and it is also met with in slow movements, in which a strong impression of solemnity or dignity is required. We have already noticed that a longer note will give a greater sense of accent by contrast with an adjacent shorter note than would be felt in a succession of two equal notes. This holds good whether the longer note is sustained, or is cut off by a rest: it is the division of time that here gives the sense of accent, and hence of rhythm. Thus, the drum, which cannot sustain a note, and the organ, which has no power of stress, can produce "Dotted-note rhythm" just as forcibly as any other instrument.

The essence of the March form is that it should have some strongly marked Subsidiary Accentuation applied to Rhythms in well-defined four-measure form. We require to appeal in a certain sense through the ear to a real or imaginary exercise of the muscles, as the drums excite soldiers to march. One of the most convenient ways of strongly marking Subsidiary Accentuation is through the

alternation of long and short notes, and Marches that are entirely without "Dotted-note rhythm" form the exception. Handel's "Dead March" in "Saul" is one of the exceptions: the rhythm of the slow solemn major chords, in Primary Time, is here punctuated by the equally slow beats of the drum. In Schubert's well-known pianoforte march in D major, the rhythm is made prominent, not by dotted notes, but by dactyls, both in the Primary and Subsidiary notes; dactyls within dactyls. But the principle is practically the same as that of dotted notes, for it is the alternation of long and short notes in the dactyl that gives it rhythmical force.

But here again we meet with another paradox. For while "Dotted-note rhythm" can "mark the time" in a March, and can impress us with dignity and solemnity in a slow movement (the opening passages of the Sonata Pathétique, for example), it is also capable of expressing light-hearted jollity, as in the Finale of Schubert's Sonata in D, Op. 53, and in that of his great D Minor Quartet, which, although in $\frac{6}{8}$ time, has exactly the same effect as "Dotted-note rhythm." This kind of accentuation can also be capable of irritating frivolity and emptiness if carelessly used.

Are these differences of ethos due to the rhythm alone? We think not: we believe they are due to the insight of the composer who knows how to fit the

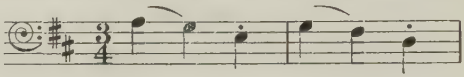
right harmonies and melodies to the rhythms to express what he requires. And in its ability to express different feelings by the similar figures, Rhythm does not differ from tonality, for the Minor key, usually supposed to be associated with melancholy feelings, can, equally with the major, be used for brightness and pleasure. No one could call the Finale of the Schubert quartet a melancholy movement: it is more suggestive of the fun of the pantomime than anything else.

Influence of Note-values on the Æsthetic Character of Music.

When there are successions of even Subsidiary notes whose normal accentuation is not interfered with by external means, such as *sforzando* or syncopation, in place of the excitement or energy that is suggested by the unequal arrangement of notes, the even distribution gives a character of tranquillity and repose, or of languor. Especially is this the case when the *tempo* is moderate or slow: when the pace is fast there will almost always be a tendency to mark the natural accents strongly, and thus to give an energetic character to the music.

The tranquil character that arises from even Subsidiary notes is exemplified in Brahms' Intermezzo, Op. 118, No. 2. See Ex. 3. In the Romance, No. 5 of the same set, there are Subsidiary crotchets, quavers, and semiquavers, all of which in their turn contribute to the quietly flowing character of the

piece. This does not, however, hold good when equal notes are phrased in such a way as to bring the accents into prominence: for example, the Scherzo of the Serenade, Op. 11, has crotchets as the accompaniment to the melody, but their phrasing,

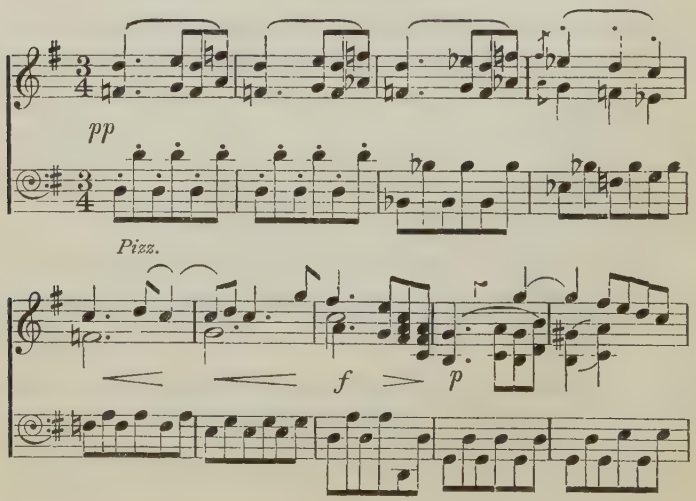


produces an accentuation equivalent to

and the movement is of a vigorous character. It is in contrast to both Menuettos, in which the even flow of the quaver accompaniment is not disturbed by any special accents produced by phrasing, *e.g.*,

Ex. 21.

Brahms (Serenade Op. 11. Menuetto I.).



With a Subsidiary rhythm of equal notes the general effect is frequently modified, or even entirely reversed by a strong Primary accentuation, as in Ex. 11. In cases like this the character of the music, whether *agitato*, *appassionato*, etc., is given by the more strongly marked rhythm, whether it occurs as Primary or Subsidiary, and the equal notes form a background which welds the whole together.

What we say about the reposeful character of even Subsidiary rhythm applies more especially to movements of a moderate *tempo*. With great rapidity and with special accent on the first note of each group, equal notes can be given great energy, as, for instance, in Schumann's Toccata in C.

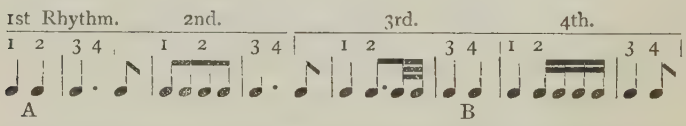
In the majority of cases the notes of a Rhythm are distributed unequally, so that variety is imparted to the various parts of the Period and interest is aroused. A melody which would be of no particular interest with equal notes may be made beautiful by an unequal distribution, whereby the longer notes form a contrast to the shorter: and we have already alluded to the importance of a Subsidiary accentuation in the accompaniment, whereby the charm of a melody of Primary notes may be greatly increased.

A very favourite device in the construction of a Rhythm is to form some definite figure in the first Measure, repeat it (rhythmically, not necessarily melodically), in the second and then introduce new

figures for the third and fourth Measures: or to form a pair of measures and repeat its rhythmical figure. By this means the species of rhythm is at once established, for the listener can more easily grasp it when the first two Measures or the first two pairs are alike than when they differ. Hence it will be found that this construction is met with in almost every composition, especially in its opening subject.[1]

Repetition of Definite Rhythmical Figures.

Beethoven sometimes constructed Periods in which nearly every measure differed from every other, a difficult form of composition, but one which, when successful, generally gives a feeling of deep thought and introspection. Thus is constructed, for example, the opening Period of the slow movement of the Sonata Pathétique, whose rhythmical scheme is as follows:



The bars marked A and B are alike, but since they occur in different parts of their respective Rhythms, they give no feeling of a repetition.

A temporary disturbance of the regular flow of accents is an important and much used means of expression. It is produced either by a

Syncopation.

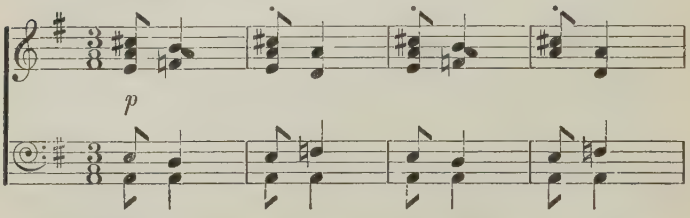
[1] There is no necessity to give an example: the construction alluded to will be found in the greater number of our quotations.

sforzando, by which a single unaccented note is made prominent, so that the attention is attracted away from the normal accent, or by what is known as Syncopation, a word which means "a cutting off." Syncopation can occur in both Primary and Subsidiary accentuation. It is brought about in the following way. An accented note is cut short, or is represented by a short rest, and the succeeding note, entering before its expected time, is made longer than the shortened accented note or rest: hence it receives an accent by its relative value, not by its position in the measure. It may be followed by other notes, of equal value to itself, so that the disturbance of accent is continued, sometimes through many Measures (Primary or Subsidiary) in succession. To produce a continuous syncopation the notes must be struck on the weaker, and sustained into the stronger portions of measures, and if an Anacrusis occurs, it must be tied to its accented note. If it is necessary to strike a note on any strong portion of the measure, and yet to continue the effect of Syncopation, there must be a fresh cutting off, and the Syncopation starts anew. When applied to Primary accentuation, Syncopation can be a means of kindling the strongest emotion, as in a well-known passage in the Eroica Symphony, where the accented portion of the Measure is represented by a rest and the full orchestra bursts in with a tremendous chord on its

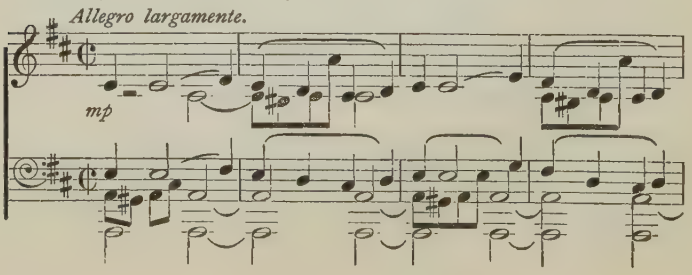
weaker portion. Everyone has felt the intense effect of this passage.

Another way of producing Syncopation is not by a cutting off, but by tying an unaccented note to the succeeding accented note. The long note thus arising receives the accent that would fall on its second portion if the two notes were not bound into one.

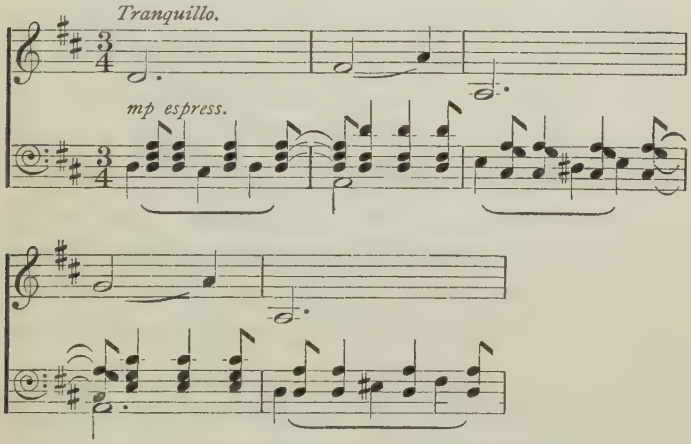
Ex. 22.

Brahms (Symphony No. 2, Op. 73).

Ex. 22 shows syncopation in the Primary rhythm: the first note of each measure is cut off, and the succeeding note, being of double its length, and being brought into the accented portion of the measure, causes a fresh accent to occur within the measure.

Ex. 23.

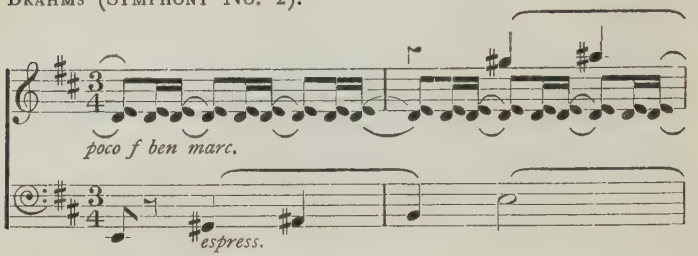
Brahms (Symphony No. 2).

The melody of Ex. 23 shows the same treatment in duple measure. The bass is syncopated in the second way described above, namely, not by a cutting off, but by tying the unaccented note to the succeeding accented note. It therefore receives an accent, not by position, but by value.

Ex. 24.

Brahms (Symphony No. 2).

Ex. 24 shows syncopation of the Subsidiary rhythm. The disturbance of the regular accentuation here produces an undercurrent of movement in the accompaniment, in contrast to the regularity of the Primary rhythm in the melody. We have, therefore, simultaneous rhythmical figures differing in ethos, a most expressive device.

Ex. 25.

Brahms (Symphony No. 2).



In Ex. 25, the disturbance of accent is more pronounced, and it is probable that Brahms was the first to use syncopation in exactly this way. The melody continues its even course in Primary notes; the accompaniment is in Subsidiary dactyls. The dactyl, as we have seen, has an accentual significance of its own on its first note; but Brahms here, with a wonderful fineness of rhythmical perception, disturbs its natural order, and places an accent on the last note of each dactyl by syncopation. Other composers have doubtless done the same kind of thing, but as far as we know, their dactyls have been in the Primary notes, while Brahms syncopates them in the Subsidiary rhythm against a Sustained Primary rhythm.

Syncopation can give to music a far away, dreamy character. In the Adagio of Beethoven's Sonata in B Flat, Op. 106, five bars after the change of key to D major, the melody, first in the bass then repeated in the treble, contains for about sixteen measures, only the three notes of the tonic triad,

while the accompaniment is merely in tonic and dominant harmonies, with the addition of a few ornamental notes. There is Subsidiary rhythm in the accompaniment, increasing in movement from duple to triple, the Primary rhythm of three quavers in a measure being represented by the melody.

To reiterate the three notes of the tonic triad through sixteen bars, and accompany them by simple tonic and dominant harmony, would seem to be commonplace: its effect therefore all depends on how it is used in connection with rhythm. We could, by altering this passage very slightly, reduce it to absurdity: so delicate is Beethoven's handling of it, that, like a fine piece of filigree work, a rough hand could instantly destroy it. The beautiful, etherial, far away effect of the melody is produced entirely by the syncopation of the first note of each Rhythm, together with the contrast effected by the composer's resisting the temptation to repeat the syncopation in the corresponding place on the note A.

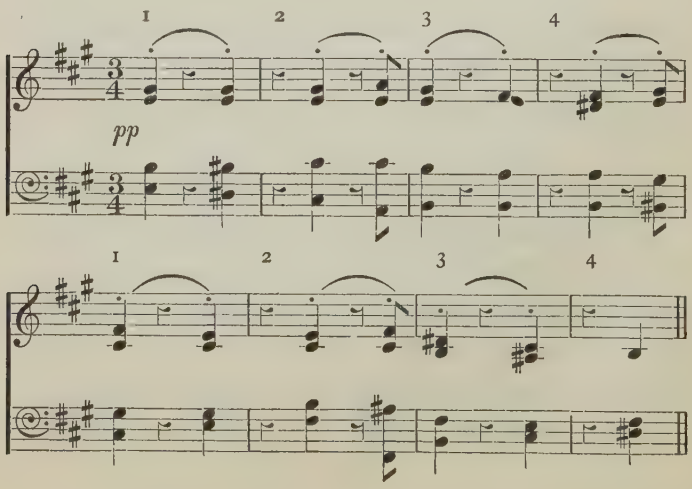
Such a passage as this would prove, if proof were wanting, how much the greatest masterpieces of music depend on an extreme delicacy of handling in regard to rhythm, to which the executant, if he wishes to realise them in their full grandeur, must give at least as much attention as to the correctness and tone quality of the actual notes. This is not always recognised, even by some eminent per-

formers, and it is not infrequent to hear a performance in which brilliancy of technique is relied on to evoke applause, rather than careful and intelligent accentuation and phrasing.

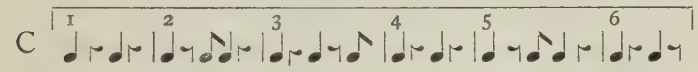
Where a lengthy syncopated passage occurs the normal accent is generally heard, either in the syncopated passage itself, or in some other part: but there are cases, especially in Schumann's music, in which the syncopation is carried on without this support, so that the hearer, unless he is familiar with the passage, is apt to become bewildered, and to lose sight of the normal accent altogether, in which case he no longer feels the syncopation as such. In the well-known passage in his Pianoforte Concerto, Schumann omits every alternate normal accent, thus:

Ex. 26.

SCHUMANN, PIANOFORTE CONCERTO.

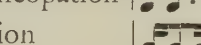


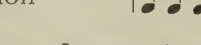
The listener who does not see the conductor, may easily imagine that the time is Duple, and the phrase one of six Measures, thus,



until he is undeceived by the repetition of the passage, in which all the normal accents are heard. The rhythmical scheme is that of the so-called "Deuxtemps Valse" in which Falling accentuation takes place, and the steps of the dancers are guided by the accents on each alternate bar, rather than by those of the single bars.

Hungarian and Bohemian music is noticeable by its well-defined rhythms. This is due to the constant use of Syncopation, which involves a strong increase of accentuation on the naturally accented notes of the individual Measures or portions thereof. The kind of Syncopation specially peculiar to this music differs from that usually found in classical music, in that the lengthened note completes the Measure or Half-measure, and a fresh Syncopation is begun after each long note. Our meaning will be made clear by the following comparison:

Characteristic Hungarian Syncopation 

Ordinary Classical Syncopation 

The result is that the performer instinctively makes a strong stress on the short note, and through

this means the music becomes intensely vigorous and exciting. Syncopation in all its forms seems peculiarly to suit the temperament of these peoples, and it abounds in their melodies as well as in the accompaniments. It is this peculiarity that distinguishes their music from ours, for their use of harmony is simple enough. With them Syncopation is the rule; with us it is the exception. The natural vigour of the music itself, and still more, the intense fervour with which it is executed by native performers gives it a peculiar charm to us: there is a spontaneity, an enthusiasm that carries us away. It is good for us to play it and to hear it sometimes, for it kindles in us a feeling for the importance of accent more than, perhaps, any other music; and accent is of great importance in most music.

In the early part of the seventeenth century, when as yet Folk-music was looked upon as unworthy of the attention of serious musicians, the attraction of syncopation was felt, and composers would sometimes deliberately use it and call it the "Lombardic" style of composition. It was supposed to have been invented by Vivaldi.[1]

[1] See Spitta's "Bach," English Edition, Vol. I., p. 414.

CHAPTER V

Duple against Triple Time—Temporary Changes of Species—Time Signatures—Change of the Accentuation of a given Melody—Brahms' Mastery of Rhythm—Quintuple and Septuple Time

THE ability to make simultaneous use of Duple and Triple Measure introduces an element of contrast and variety which especially appeals to the intellectual side of our artistic feeling. Bach employs this device rarely; Mozart makes more use of it, and Beethoven still more. These composers apply it for the most part in the familiar form of a triplet accompaniment against an even-time melody, and the accompaniment frequently consists of the repetition of some simple arpeggio figure. In this form it is a development of the so-called Alberti Bass, which consists of keeping up an undercurrent of Subsidiary rhythm by means of broken chords.

Duple against Triple Time.

It goes without saying that modern composers have not neglected the possibilities of a combination of so intellectual a character; and in place of the

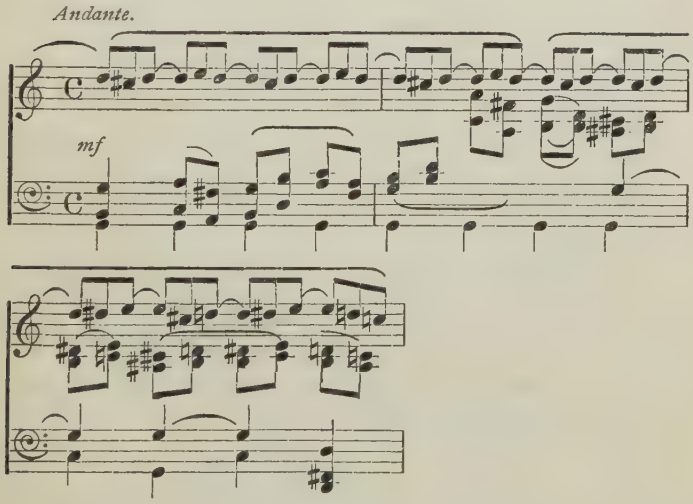
occasional triplet arpeggios of Beethoven, we find whole pieces, by Brahms, for example, in which the melody is Duple and the accompaniment Triple throughout; and the triple-measure, whether Primary or Subsidiary, is not confined to simple arpeggios, but often forms a definite and beautiful figure, as interesting as the melody itself.

The use of two opposing species of rhythm at the same time is one of the paradoxes in which music delights. It is also another instance of the remarkable stage of development to which the musical brain has advanced. In ordinary life it is supposed that he who tries to do two things at once is liable to fail in each. No two things could be more opposed to one another than the division of a given space of time into two equal parts and into three equal parts: yet musicians are able to do the one with their right hand and the other with the left, and not only to find intellectual pleasure in the task, but to give pleasure to their listeners through the refinement of artistic sense that such work demands.

The feature we allude to is familiar to all who have to do with classical music. It is, as we have said, very much more used now than formerly, and in place of the triplets being merely an accompaniment to the melody, they sometimes take their place as a double counterpoint to it. A particularly beautiful example is that in Brahms' F Major Sym-

phony which we quote in Ex. 27. The triplets are here syncopated into one another as are the dactyls in his D Major Symphony, quoted in Ex. 25 : but the triplets form a double counterpoint to the melody, while the dactyls are merely an accompaniment.

Ex. 27.

Brahms (Symphony No. 3, F. Op. 90).

In this Andante the chief melody is at first heard simply, without Subsidiary rhythm. Since the effect of a particular passage is mostly due to its connection with what has gone before the composer will, as a rule, seek to enhance the interest, when he repeats a melody, by some change; and one of

the most potent means at his disposal is the addition to it of subsidiary rhythm which has not previously been heard. In the present case Brahms adds ornamental passages of Subsidiary rhythm in even semiquavers at the first repetition of the melody. At its second repetition he gives it the syncopated triplets of Ex. 27: and whether our readers agree or not with our contention that the use of triple against duple subsidiary measures is of more intellectual than emotional significance, those who are familiar with this symphony will probably feel with us that the slow triplets above the melody make a strong appeal to the intellect, and that the passage is of deeper import than its predecessor with duple ornamentation.

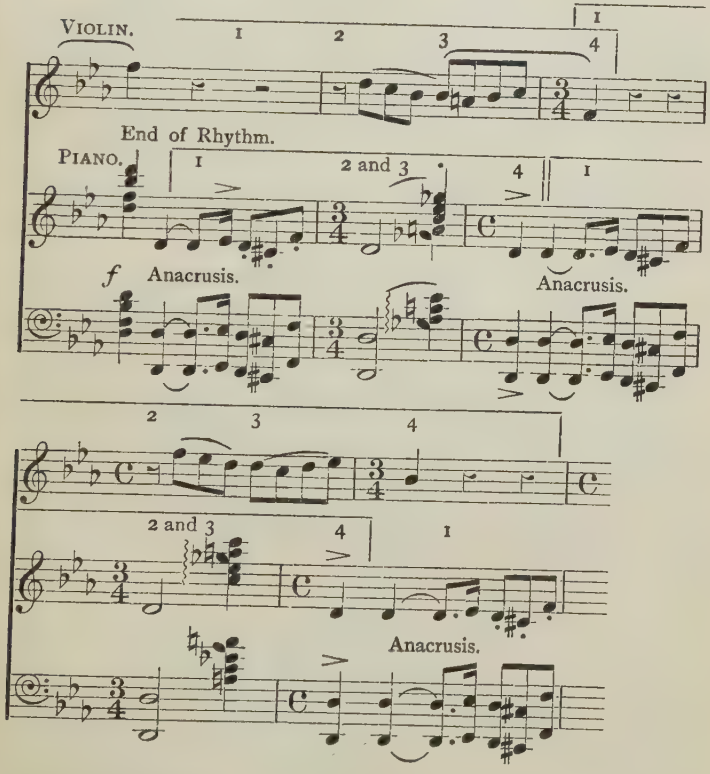
In the first movement of Richard Strauss' Violin Sonata, Op. 18, the intermingling of duple with triple measures is used in a striking manner. The normal rhythm is duple, and each bar contains two Primary Measures.

The first chord of Ex. 28 is the final note of the preceding Rhythm. The new Rhythm commences with the D, which is an Anacrusis, and is tied to its accented note, receiving something of its accent, the second and third Measures being contracted into one triple Measure. At this point the violin enters with the Anacrusis of the third Measure of its Rhythm, whose two previous Measures are repre-

sented by rests. But since the piano has contracted its second and third Measures into one, and has

Ex. 28.

R. Strauss (Violin Sonata Op. 18—First Movement).



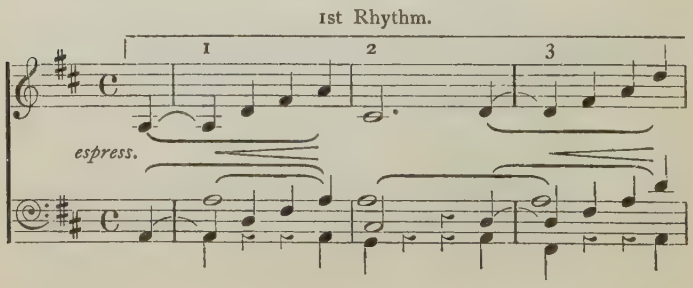
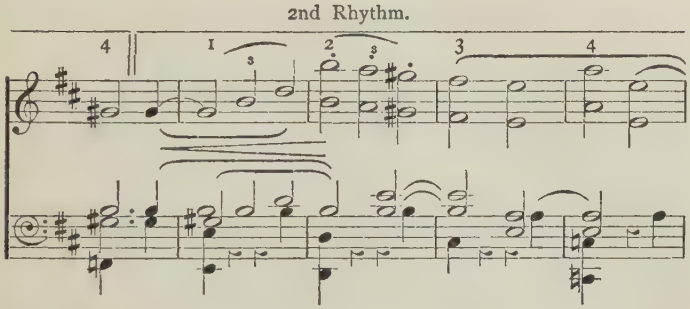
changed its rhythm-species from duple to triple, the last note of the violin's Rhythm falls on the first of the piano's new Rhythm, forming on Overlap. And the Overlap occurs both with the two instru-

ments together, and with the piano alone; for the latter's three-time bar is a kind of telescoping together of two Rhythms, as indicated by the numerals in our example. This seeming confusion results in a novel and delightful combination of duple with triple rhythm, which gives both players and audience a pleasurable exercise of the intelligence. Moreover, it is by no means a dry experiment: it has an æsthetic significance in the tumultuous feeling with which it introduces the succeeding *appassionato* melody.

Temporary Changes of Species.

A temporary change from duple to triple species, or *vice versa*, in the principal melody, is much used in modern music, and often produces a delightfully fresh and unexpected effect. The change can take place in the Primary values, as in Ex. 29, but it more frequently affects the Subsidiary Measures, as shown in

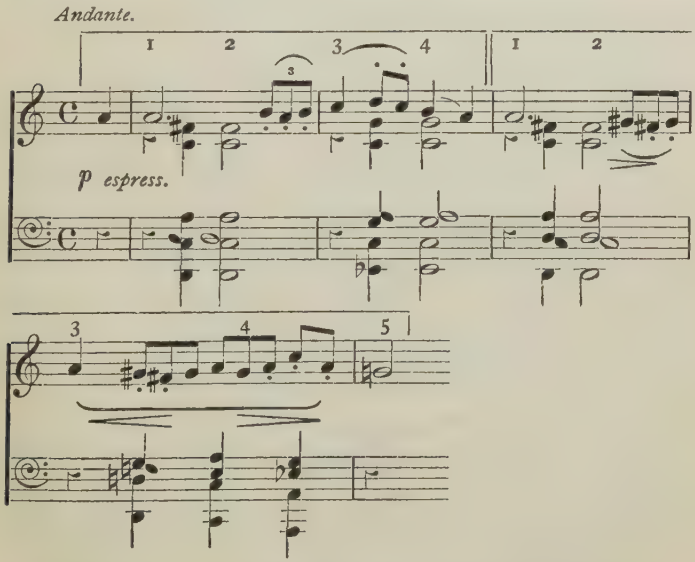
Ex. 29.

Brahms (Serenade Op. 11—First Movement).



Ex. 30, where the fourth bar leads the mind to expect a series of triplets, and a surprise is experi-

Ex. 30.

BRAHMS (SYMPHONY No. 3, Op. 90).



enced on the last beat of that bar by the sudden return to the duplet form of Subsidiary Measure.

The various combinations of five notes against four, seven against six, and so on, are extensions of the principle of duple against triple. They are rarely used as yet for lengthy passages, and are most frequently found where a scale or arpeggio requires one or two extra notes to arrive at its destination, while the accompanying passage can get there with its normal number of notes. Sometimes, however, such mixtures of notes can be used to produce a highly agitated effect, as in the "Storm" in Beethoven's Pastoral Symphony, where the disturbance of nature is expressed by the violoncellos and double basses playing quadruplets and quintuplets simultaneously; and for such purposes they are coming more into use now than formerly.

Time Signatures.

In Chapter II. we referred to the relations between the Time Signatures and the Measure and the Bar. The reader will by this time have become well accustomed to the idea there expressed, and we must now discuss the subject further. It will be noticed in Exs. 27, 29, and 30, that although the Time Signature is the same in each, we give two minims to the Measure in Ex. 29, and two crotchets in Exs. 27 and 30. In other words, the Measure equals the Bar in the first instance, and the half-bar in the other two cases.

The methods of indicating the Time or Rhythm-species in our system of Notation have been allowed

to grow up more or less at random, and much has always been, and still is, left to the insight and experience of the performer. This is only natural, for no system of notation can possibly be devised that will meet all the requirements of so subtle an art as music ; and unless there is sympathy between composer and performer, a composition must fail of its due effect, even if everything that can be intimated by notation is conscientiously observed to the letter. The performer must feel what he plays : no amount of printed signs can supply the want of understanding the composer's intention.

We do not mean by this to imply that an absolutely correct performance will be entirely without value ; such an idea would be dispelled at once directly we think of the delight given to thousands by the many mechanical musical instruments that have for the last three centuries been playing music with an exactness that is unapproachable by human fingers. We mean that, good as a purely correct performance may be, it can never represent the spirit of the music in the sense of mind speaking to mind : hence it is that a piece played by a human being who understands what he is about will give more satisfaction, even if it is mechanically less perfect than the same piece played without understanding by a machine, or a mechanically perfect human being.

As a guide to the construction of the Rhythms

the Time Signatures are still vague and undecided, though with the rapid increase that is taking place in the means of expression this difficulty is gradually disappearing, and composers are becoming more careful to indicate their rhythmical wishes by their signatures.

The so-called Common-time Bar is of two kinds. In the first, the bar is equal to the value of two minims, the minim being the Primary value, and the Rhythm and Period occupy the same number of Bars as Measures. Properly speaking, when this is the case, the Signature ought to be ¢; and though the perpendicular line through the C is still frequently omitted, yet modern composers show a tendency to be more careful in this matter than their predecessors. The two-minim bar with the proper signature will be found in Ex. 11, page 50, and with the signature C in Exs. 15, page 59, and 29, page 110. In such cases as these, the performer must discover for himself that the Bar and the Measure are of equal value; but the careful modern composer usually indicates the fact by his legato signs. In Exs. 11 and 23 all ambiguity is obviated.

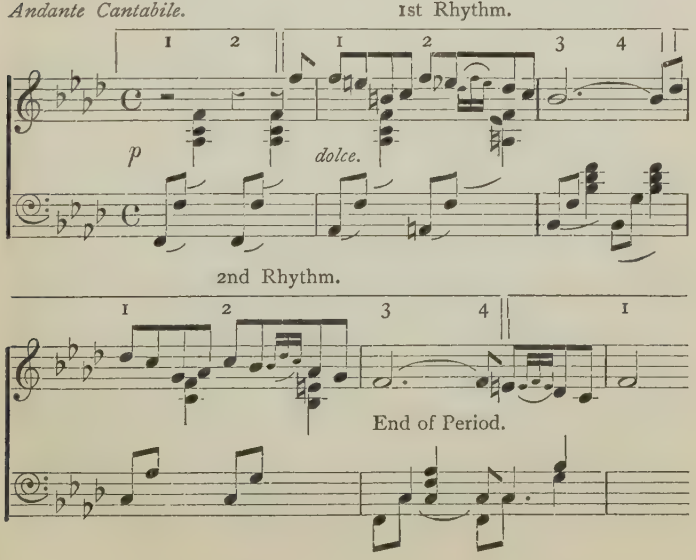
The signature ¢ indicates what is technically known as *Alla breve* time. It signifies that the breve is to be divided into two minims instead of four crotchets, or, according to our theory, that the minim is the Primary, and the crotchet the Subsidiary value. The conductor is at liberty to make four

beats in the bar if he wishes, in what ought to be *Alla breve* time, whether marked by ¢ or by C; but in that case he will be counting the Subsidiary and not the Primary rhythm: he will require sixteen instead of eight beats for the four-measure phrase, and as a result he will probably take the movement at a slower pace than the composer intended.

In the second kind of Common Time, in which the signature is properly C, the bar is really compound, since it contains the value of two Measures. The crotchet is here the Primary note, and many composers now indicate this fact by using the signature $\frac{4}{4}$ instead of C.

Ex. 31.

TSCHAIKOWSKY ROMANCE.



In Ex. 31 the first Period commences at bar 2, the first bar being occupied by two Preliminary Measures. The Full Close on the subdominant at bar 3 clearly indicates the end of the first Rhythm, and the full close in the principal key at bar 5 shows the completion of the first Period. The Bars are evidently therefore of two Measures each: the Primary note is the crotchet, and the quavers give Subsidiary rhythm.

The use of the C signature, as in Ex. 31, for compound bars, that is, in its right sense, gives rise to the question of Rising and Falling Accentuation, whose existence is denied by some theorists. When a bar contains what is usually known as Quadruple time, it is generally accepted that the first and third crotchets are accented, and the second and fourth are unaccented, and that the first is slightly more accented than the third. We are ready to admit that the difference of accentuation is so slight in most cases as to be almost imperceptible, but that it does exist will hardly be denied, even if in so small a degree as to be ignored in practice. Assuming that it exists, the phrase, if its first accent occurs at the Bar-line, will fall into pairs of measures, in each of which the first will be slightly more accented than the second. Hence a Falling Rhythmical Accentuation will take place. If, on the other hand, the first accent occurs on the third crotchet of the first bar,

Rising Rhythmical Accentuation will occur. There are isolated cases in which a composer seems to wish to specially point out the Rising Accentuation by writing in Common time instead of $\frac{2}{4}$, and beginning with a half bar. For instance, the last movement of Mendelssohn's Pianoforte Trio in D minor commences in this way. Did he arrange it thus in order to bring the closes on the first note of their bars according to rule, or did he feel the difference between Rising and Falling Accentuation?

Where there are two measures in a bar, the concluding chord of a Period will fall either on the first or the second accent, according to whether the Accentuation is Rising or Falling. In Ex. 33, page 120, the Period ends on the secondary accent: in Ex. 7, page 42, the suspension in the Feminine Close comes on the same place. In Ex. 31 the closes fall on the third measure, and are sustained into the fourth to complete the Rhythm, which has Falling Accentuation.

All that we have said regarding the Signatures ¢ and C is applicable to the other Even-time signatures, the only difference being that the others have no means of distinguishing whether there are to be one or two measures in the bar, so that the performer must rely on the Closes and Cæsuras. In Ex. 6, page 41, the phrasing is distinctly shown by the composer to consist of one measure to a bar. In

Ex. 7, page 42, the Feminine Cadence, occurring as it does at the second half of the bar, equally clearly shows that there are two measures in the bar. In Ex. 52, page 194, the dactylic form of the bars leaves no doubt that they contain one measure each.

The Signatures $\frac{3}{4}$ and $\frac{3}{8}$ in the majority of cases indicate bars containing one measure each, the Primary Time of which is the crotchet and the quaver respectively. The bars are simple, and the Periods will contain the same number of bars as measures. This form is shown in many of our examples.

But the Signature $\frac{3}{4}$ (or $\frac{3}{2}$) can sometimes be used with compound bars for duple measures, in which case the bar contains three measures, and the Rhythms consist of three, six, or nine measures. Ex. 5, page 38, shows an instance of this. It will be seen that the first Rhythm, here quoted, contains six duple measures in the form of anapæsts. The succeeding Rhythm (not quoted) contains nine such measures. The duple give way to triple measures in the form of triplets at bar 13. In the second section of the piece, where the key changes to A major, the $\frac{3}{4}$ signature is repeated, but the bars are simple, as indicated by the *legato* signs. Thus in the course of a short composition the signature $\frac{3}{4}$ is used both for compound and simple bars.

No doubt the idea that this signature can be used for duple measures will come as a surprise to those who are accustomed to the orthodox view that the bar is equivalent to a measure. But if we take it as such in the piece from which Ex. 5 is quoted, the result will be a phrase of unmanageable length, and we shall not only ignore the composer's intention, as distinctly indicated by the *legato* signs, as well as by the half-closes in bars 2 and 5 (showing that the first two Rhythms are to consist respectively of two and three bars), but shall leave unnoticed the fact that the succession of anapæsts gives the impression of duple rather than triple measure.

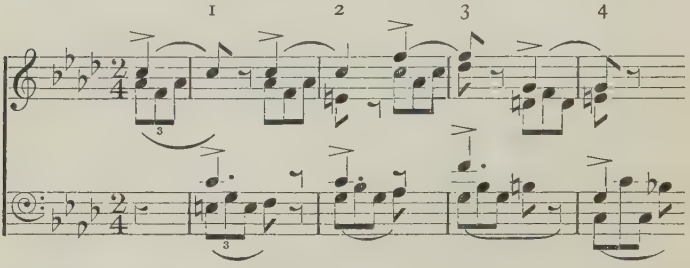
With the Signature $\frac{6}{8}$ or $\frac{6}{4}$ the Primary Measures are either duple or triple. When they are duple the two portions of each measure are divided into Subsidiary Measures of the triple species, as in Ex. 8, page 42. This arrangement of $\frac{6}{8}$ time is more convenient for quick than for slow movements, and the bar is simple.

In his Intermezzo, Op. 118, No. 4, Ex. 32, Brahms shows this kind of barring not by $\frac{6}{8}$, but by $\frac{2}{4}$, with quaver triplets as the Subsidiary rhythm. $\frac{6}{8}$ would probably have been the signature here with the majority of composers, but Brahms seems to have chosen $\frac{2}{4}$ to enforce the fact that the Primary duple is divided into triple Subsidiary, and the four measures of the complete Rhythm occupy the space

of four bars, not two, as might be inferred by the use of a $\frac{6}{8}$ signature. The most general use of $\frac{6}{8}$ in slow movements is with bars containing the value of two

Ex. 32.

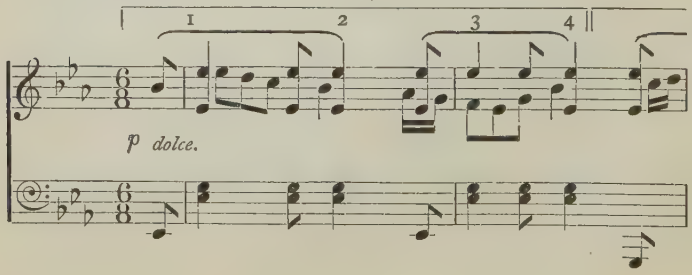
Brahms (Intermezzo Op. 118, No. 4).

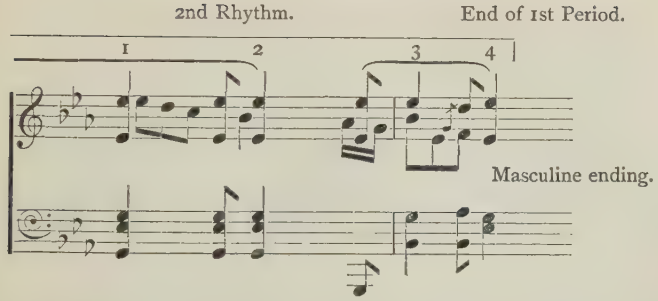
Allegretto un poco agitato.

measures each, as in Ex. 33. The mind cannot appreciate large intervals of time, and it is necessary to keep the groups of measures which constitute a complete Rhythm within a measurable space of time: hence arises the different use of $\frac{6}{8}$ in slow and quick movements.

Ex. 33.

Brahms (Three Intermezzi Op. 117, No. 1).

Andante moderato. 1st Rhythm.



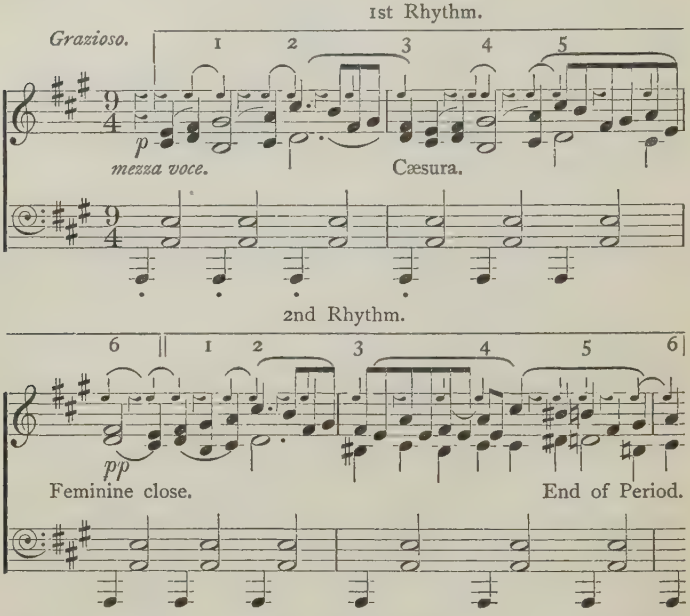


But there is another and more subtle reason for this difference. Ex. 33 might have been written with bars of three quavers each, *i.e.* with the signature $\frac{3}{8}$: but it would have lost in that case its rhythm-accentuation, or this feature would have been at the mercy of the player. By giving two Measures to the bar we obtain a stronger accent on the first of each pair of measures; the full close at the end of the period falls on the weaker of the pairs of measures, and hence we have Falling accentuation, in keeping with the cradle-song character of the movement, while an inward strength is given by the Anacrusis and the masculine closes.

The bars in $\frac{9}{8}$ or $\frac{9}{4}$ time are either equivalent to three Primary Measures each, or to one Primary Measure. In both cases the rhythm, whether Primary or Subsidiary, is of the Triple species. Ex. 34 shows a peculiarly beautiful use of $\frac{9}{4}$ bars for six-measure Rhythms. The first accent is Preliminary,

Ex. 34.

Brahms (Symphony No. 3, Op. 90).



and the rhythm proper begins with the Anacrusis E, F sharp. Since each Rhythm and half Rhythm begins on the unaccented portions of bars, and ends with the bar-accent, the accentuation is of the rising order. The character of the music is indicated by the word *grazioso*, to which the feminine close at the end of the first Rhythm gives effect, while the second Rhythm commences without the Anacrusis. The end of the Period is decisively shown by the complete full close.

A peculiar charm is given to the second Rhythm by a device made familiar by Beethoven, consisting of the repetition of a few notes of melody and harmony with a new distribution of the accents on them: *i.e.* the first four notes of the first Rhythm, E, F sharp, G sharp, A, are repeated in the second Rhythm, but not only is the accent here on F sharp instead of C sharp, but the E is cut off by the bowing, and given to the preceding Rhythm. This *nuance* may be conveniently called "Diæresis of Melody." It may seem unnecessary to go into such minute details, but it is these details which, in their collective whole, go to make up the character of a composition.

Change of the Accentuation of a given Melody.

An example of $\frac{9}{8}$ Signature, in which the Bar is simple, will be found in Brahms' Pianoforte quartet in G minor, Op. 23, in which the first Period of the Intermezzo, ending with a full close on the dominant, contains three four-measure Rhythms, and each Rhythm occupies four bars.

Whether the bars of any particular signature are to be considered as compound or simple must be decided, as we have shown, by the closes and cæsuras, and the *tempo* will also have to be considered, when no indications are given: for it must always be remembered that too long a phrase without a break conduces to a sense of weariness, owing to

its want of easily grasped rhythmical divisions. It is probable that the "dryness" formerly associated in the public mind with Bach's wonderful organ fugues, so full of rhythmical interest, was chiefly due to the idea which seems to have prevailed in the minds of many organists that these works must be played in one long wearisome *legato* from beginning to end.

Brahms' Mastery of Rhythm.

Before leaving this subject we cannot refrain from noticing one more of the many cases in which Brahms shows his peculiar grasp of the science of rhythm and its most effective method of notation. In his Second Rhapsody, Op. 79, *Molto passionato, ma non troppo allegro*, the Subsidiary Measures are triple throughout, and are written as quaver triplets. Many composers would have been tempted to use the $\frac{12}{8}$ signature here; but Brahms' unerring instinct caused him to use the C signature, and make each bar contain two Primary Measures, while it is the Subsidiary Rhythm that is triple. No doubt the same general effect could have been obtained by the $\frac{12}{8}$ signature and the avoidance of triplets, but the notation would in this case have suggested triple Primary instead of Subsidiary Measures, whereas the C makes it clear that the Primary Measures are duple.

We have now to speak of a method of combining

the two species of Rhythm which is gradually being more and more used, as composers are beginning to realise its opportunities for fresh means of expression. We allude to what is called Five-time Rhythm, represented by the signature $\frac{5}{4}$ $\frac{5}{8}$, or by alternate bars of triple and duple time.

Quintuple and Septuple Rhythm.

Quintuple time was much in favour with the ancient Greeks, and is found in the folk-songs of the Finns, Turks, Negroes, Basques, and in Bavarian and Bohemian dances. It can therefore hardly be said to be an unnatural kind of rhythm; in fact it was, perhaps, too much connected with the people's music to find favour when our classical instrumental music began to rise. Whatever the cause, Quintuple rhythm is so rare with us that it is not familiar to the musical public, or even to musicians, and it is therefore apt to be looked upon as something of an eccentricity.

There is nothing unnatural in a succession of five-measure Rhythms: Brahms has shown us this, and our English poetry makes use of verses of five feet in blank verse. If the mind can easily appreciate a Rhythm or a verse of five measures, there seems no reason why it should not grasp a bar of five portions: it is only because such rhythm has fallen into disuse that our appreciation of it has become atrophied, while we can enjoy the far more complicated triplets

against duplets, with which the great masters have made us familiar.

We have explained in Chapter II. that the mind does not accept a group of more than three notes without imagining a secondary accent: that directly we have four equal notes in succession, we instinctively place an accent on the first and a secondary accent on the third. In the bar of five beats the same instinct leads us to place an accent on the first, and a secondary accent on the third or fourth beat: if we attempt to imagine the bar with only one accent, and the rest of the beats all equally unaccented, as some have suggested, we shall find five-time rhythm repulsive and peculiar, if not impossible. The only question is as to which beat is to receive the secondary accent, whether the bar is to be divided in the order Triple-Duple, or Duple-Triple; and in many cases the composer arranges the matter for us, either by placing a dotted barline before the secondary accent, or by writing Triple and Duple bars alternately. If he adopts neither of these ways, we must be guided by the harmonic construction, or by the phrase-indications; and if these give no clue, we shall have to trust to an arbitrary distinction in whichever way we feel it to be best. Moreover, the order of the grouping will be sometimes changed, either by the composer or by our feeling. That a group of five equal notes with only

one accent is possible, we do not believe; and if it is attempted it can only lead to an unsatisfactory vagueness of effect.

Five-time rhythm is used for the portrayal of intense agitation of mind in the second scene of the third act of Wagner's "Tristan," and in Handel's opera "Orlando," of which passage Burney, steeped as he was in Italian methods, remarks that it is "a division of time which can only be borne in such a situation."[1]

Chopin uses $\frac{5}{4}$ rhythm in the slow movement of his sonata in C minor. The first two bars are in crotchets, the third and fourth of which are joined by a *legato* sign, the rest being *staccato*: moreover, the third crotchet is a chord of the diminished seventh; it is thus singled out from the other crotchets, which are tonic triads: hence everything combines to place the secondary accent on the third crotchet, and the bar therefore consists of a Duple followed by a Triple Measure. Since we maintain that a composer nearly always indicates his general rhythmical idea in the first two or three measures, we must take this as the prevailing accentuation of the succeeding bars.

Paderewski makes use of $\frac{5}{4}$ time in the second section of his "Chants des Voyageurs," No. 4. The movement is headed *Andantino mistico*, and there is a further direction, *misterioso*, in the first bar. The

[1] Burney, *History*, Vol. IV., p. 364.

character thus indicated in the heading is supported by the rhythmical scheme, the accents in the first section (in $\frac{6}{8}$ time) being displaced by various means, and the accentuation of the beautiful chord-successions of the second section, in $\frac{5}{4}$ time, being arranged in a sort of orderly disorder, with the intention of mystifying the hearer. The whole of this section consists of repetitions in various keys of a single Period of four bars in length, whose unusual accentuation becomes gradually impressed on the mind. The first two bars, owing to the construction of their melody, give the impression of being divided into Triple-Duple Measures; and by the same means the second pair of bars give the opposite impression, viz. of Duple-Triple. Hence we get a mixture of $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{2}{4}$, $\frac{3}{4}$, within a single Period.

The phrasing of Quintuple time is, like all others, generally by four-measure Rhythms, the four Measures consisting of alternate three and two-times. Thus, for example, in the passage of "Tristan" referred to, the orthodox form is retained, in spite of the *agitato* character of the music. The harmonic structure, in which the closes are artfully concealed, so as not to check the onward flow of the music, makes Rhythms of four Measures each, the measures being alternately triple and duple, and the five-time bars contain two measures each.

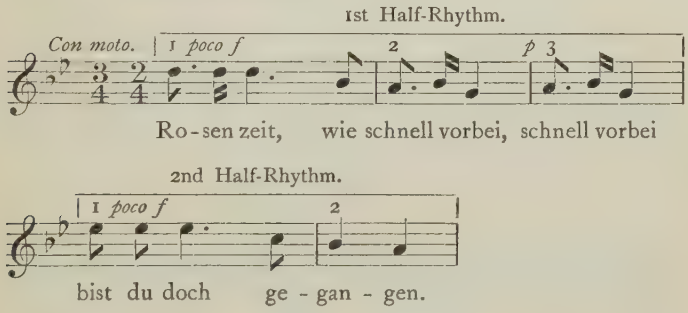
In the Paderewski example exactly the same

relations obtain between the Bars, Measures, and Rhythms; but here there is no attempt to conceal the closes. The Chopin movement is like that of Paderewski: the first Period, of two four-measure Rhythms, ends with a full close in the fourth bar, hence each bar contains two Primary Measures. The second Period, of 4 + 5 Measures, ends with a full close in bar 9.

In his song "Agnes," Ex. 35, which is fundamentally in $\frac{5}{4}$ time, Brahms shows how expressive

Ex. 35.

Brahms ("Agnes" Op. 59).



music can be made through phrase-construction alone. By an exquisite delicacy of touch, he contrives throughout the song to give intense pathos to certain salient ideas by echoing them in a repetition of the second measure of the first Half-Rhythm, while retaining the normal form in the second Half-Rhythm.

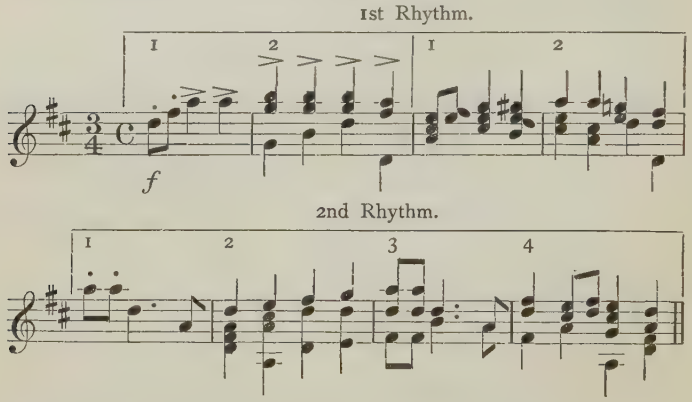
Tschaikowsky uses $\frac{5}{4}$ rhythm in his Sixth Symphony in the order $\frac{2}{4}$, $\frac{3}{4}$, each bar having its secondary accent on its third crotchet throughout the movement.

Seven-time rhythm is either a combination of a triple with a measure of four Primary values, or it forms a seven-measure Period.

The first is exemplified in Brahms' Variations on a Hungarian Song, Ex. 36, in which the crotchet is

Ex. 36.

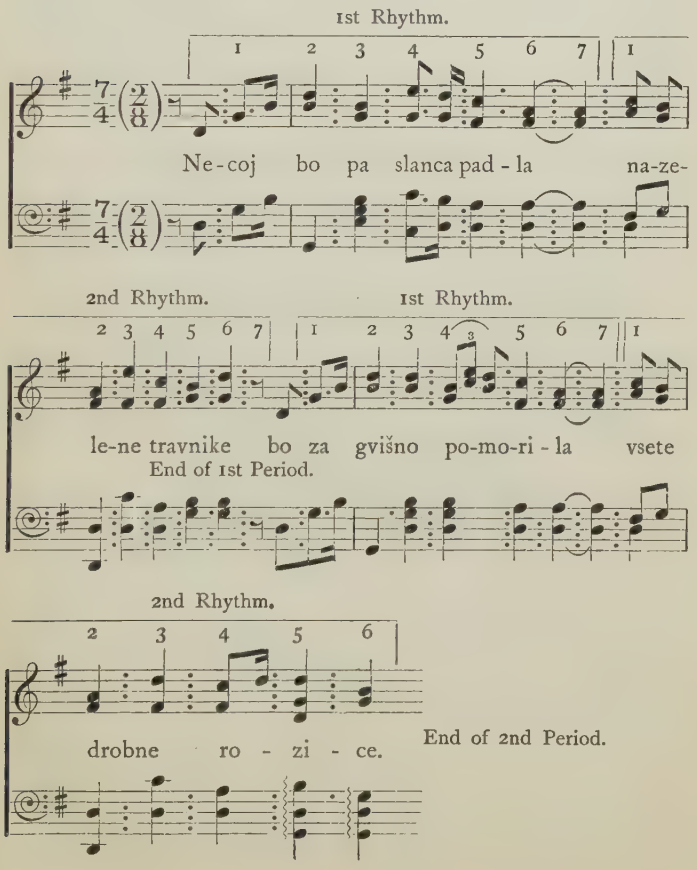
Brahms Variations on a Hungarian Song (Op. 21, No. 2).



the Primary note and the measures succeed one another in the order $\frac{3}{4}$, $\frac{4}{4}$. The Theme consists of a Period of eight Measures, and its first Rhythm is divided by the harmonic construction into Half-Rhythms, as shown by our analysis. In the first Rhythm each group of seven Primary notes forms a

Half-Rhythm, clearly defined by the half and full closes. In the second Rhythm the four measures are continuous, and the result of the whole is delightful.

Ex. 37.

Slanca from "Chansons Nationales des Slavs du Sud." F. Z. Kuhač.

1st Rhythm.
1 2 3 4 5 6 7 1
Ne-coj bo pa slanca pad-la na-ze-
2nd Rhythm.
1st Rhythm.
2 3 4 5 6 7 1 2 3 4 5 6 7 1
le-ne travnike bo za gvišno po-mo-ri-la vsete
End of 1st Period.
2nd Rhythm.
2 3 4 5 6
drobne ro-zi-ce.
End of 2nd Period.

The other method is shown in Ex. 37. The words are in ordinary verses of four feet each, but, as frequently happens in vocal music, the single feet of the words do not correspond to the single measures of the music. In the present case the verse of four feet covers seven Measures, and the ends of the Rhythms are carefully defined by closes. The result is that the four verses are applied to four Rhythms of seven Measures each, making two Periods.

Saint-Saëns, in his Étude, Op. 52, No. 4, changes the Diæresis[1] of two sets of notes having exactly the same appearance on paper, by altering the signature from $\frac{2}{4}$ to $\frac{5}{8}$, thus, $\frac{2}{4}$ becomes $\frac{5}{8}$ In $\frac{2}{4}$ the crotchet is the Primary note: the first crotchet is divided into a triplet, the second into a duplet. In $\frac{5}{8}$ the quaver is the Primary note, and a triple time measure is succeeded by a duple, making a compound 5 time bar.

[1] See page 43.

CHAPTER VI

Importance of the Four-Measure Rhythm—Schubert's Rhythms — Beethoven's Rhythms — Half-Rhythms — Three-Measure Rhythms — Five-Measure Rhythms — Rhythms of Seven Measures

Importance of the Four-Measure Rhythm.

Up to the present we have confined our attention to the four-measure Rhythm, with an occasional allusion to its division into Half-rhythms. Upon this form of phrase is built, and must always be built, by far the largest portion of all music, whether classical or otherwise. For the balance of 2 + 2, whether applied to the bar or the Rhythm is undoubtedly the easiest rhythmical structure for the mind to grasp, and therefore the one that gives the satisfaction to the greatest number. Moreover, an easily grasped rhythm leaves the mind free to appreciate the subtleties of the Melos with which it is clothed. The essence of rhythm is balance and due proportion, and by dividing time into four equal parts we obtain the most satisfactory balance.

Our readers will have noticed that in some of our examples the close which ends a phrase falls on the

third measure instead of the fourth, but that by extension or repetition of the final chord or note, the due proportion of four measures of time is preserved. The same result would obtain if the final measure were represented by a rest, for the balance of time would still be kept, though the Rhythm would not be entirely filled with sound; and time, after all, is the essential substance out of which rhythm is made.

A composer will sometimes, however, place his concluding chord on the third measure, and cut off the fourth altogether; and the Rhythm will then consist of three measures only. This brings us to the important subject of the divisions of the Rhythm into other than four measures, more especially into uneven numbers, such as three and five. These divisions, which are well known in certain folk music, were occasionally used by the older composers, but are becoming more in evidence in the present day, because audiences are becoming more cultivated; and with increasing cultivation they enjoy departures from the beaten track. Thus, where we find in Mozart or Beethoven an occasional Period with two or more three-measure Rhythms, Brahms and his successors base whole sections of compositions on Rhythms of other than four measures. And these composers, greatly daring, often obscure the endings of such phrases, so that it

is difficult to say where one ends and the next begins, and a keen intellectual pleasure is experienced.

In the classical music of the eighteenth century (apart from that of Bach) the Rhythms are very precisely shown by cadences, so that the most unlearned or careless listener cannot fail to perceive them. Into the formal moulds which resulted, the great composers poured the inspirations of their genius, giving expression to the highest aspirations of their time with marvellous skill. The courtly grace, the formal etiquettes and manners of the century are reflected in the music of Handel, Mozart, and Haydn, and their contemporaries, who used well-defined forms for their own purposes, and produced through them music that, like the ancient Greek drama, will continue to make appeal to generations yet unborn, in spite of a simplicity of construction that is no longer in keeping with the spirit of the age.

The human feeling that is expressed in the highest efforts of artistic genius makes its appeal to all ages, for human nature never changes: only the methods of expression vary with the different generations, and for a modern composer to try and give expression to his emotions with the formality of a Mozart, would be much the same as if he were to appear in public in a powdered wig and knee breeches.

But Mozart and Haydn sometimes tried experi-

ments with new forms of Period. For instance, they would construct one of three-measure Rhythms, or they would extend the orthodox form by one or more measures; but they never failed to indicate clearly what they intended. Thus they obtained variety in their rhythmical schemes, without offending the tastes of their day.

Towards the end of the eighteenth century mankind was beginning to weary of formality, and the courtly order of things began to change for more freedom of manners, and a greater liberality of outlook. Democracy commenced that ascendancy which has been growing ever since, and of which the first great external evidence was seen in the French Revolution. The feeling naturally began to be reflected in art; for art is the expression of the emotions of those for whom and by whom it is produced. Democracy is not concerned with forms, and styles, and etiquettes. What it requires is to give free expression to its feelings, and under the older *régime* the enjoyment of art was a privilege of the upper classes, so that artists expressed the promptings of their genius in a style that was congenial to the only audiences that they had. When Beethoven came to the fore new ideas had begun to obtain. Though he was one of the people, the new power that was making itself felt had advanced to such a point that he could dare to set at nought the etiquettes and formalities of

the aristocracy on whom he depended for his living, and to go his own way with impunity. While adhering to the four-measure Rhythm more closely than his predecessors, he made it less evident by rounding off its edges, and thus he laid the foundations of the continuous Melos which takes so large a place in modern music.

The formality which is so marked a feature in the music of Mozart and Haydn, is tempered down by Beethoven; and with him came that remarkable man Schubert, who forestalled modern methods in another way, to be shortly referred to. After them came Mendelssohn and Schumann, both of whom, especially the former, returned to some of the ancient formality in phrase construction. The influence of Mendelssohn was paramount for many years, and while this was the case critics, while admiring the wonderful melodies of Schubert, found fault with him because his phrases do not always conform to the orthodox four-measure construction. But Schubert was in advance of his age; and the irregularity, far from being a fault, constitutes one of the chief charms of his delightful music. He had as keen a sense of rhythm as any of the great composers, and well knew how to use it; and his unexpected phrases, startling as they must have been before they became familiar, were, like Beethoven's novel use of discords, merely a com-

Schubert's Rhythms.

pliance with the demand that was making itself felt for freedom from the strict formality of a previous generation.

Thus, for example, in the Scherzo of his A minor Sonata, Op. 42, we find carefully constructed Rhythms of five and seven measures in large numbers, which are evidently not the result of chance, though they must have puzzled early listeners. In the Sonata in B major, Op. 147, a large portion of the *Allegro giusto* consists of delightfully fresh six-measure Rhythms. In the first movement of the Sonata in B flat, five-measure Rhythms are intermingled with those of four and three measures in a way that gives a contemplative and mystical feeling to the music. Other instances might be found of Schubert's intentional departure from the four-measure phrase, not in the formal and conscious manner of his predecessors, or from want of mastery of his materials, but with a design to excite the imagination by not allowing the rhythmical scheme to be too obvious.

Beethoven's strong and novel effects are produced more by telling harmonies and syncopations than by variations in the length of his Rhythms, and when he departs from the four-measure construction he sometimes labels the passage, so that the performer may make no mistake as to what he means. Thus, in the Scherzo of the Ninth Symphony, a passage is marked,

"Ritmo di tre battute," *i.e.* "Rhythm of three bars,"[1] and later, when he returns to the four-measure, he marks it "Ritmo di quattro battute." To intensify the excitement of the movement, he shortens his Rhythms without marking them by closes; on the contrary, the conductor is expected to feel this most delicate *nuance* of accentuation, and to communicate it to his audience, and the composer here seems to have anticipated the advent of those famous modern musicians who have raised the art of conducting to a special branch of their profession.

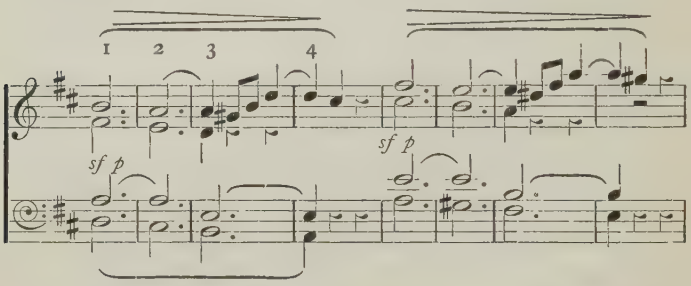
Beethoven's Rhythms.

Beethoven began the modern practice of trusting to the intelligence of his audience in rhythmical matters. In his Quartet, Op. 131, he constantly uses the expressions, "Ritmo di quattro battute," "Ritmo di tre battute," and "Ritmo di due battute": in this case there is no conductor's beat to assist the audience. But the appeal to the intelligence of the listeners began far before this late work; for in the Piano Sonata, Op. 28, the first Period of the opening subject contains ten bars undivided by anything equivalent to a close, and the sound is carried on at the end of the Period without a break, by the repetition of the bass notes in bar 10. This Period is of an unusual construction: it demands Falling Accentuation to produce its

[1] Battuta, literally a beat, means a bar in music.

quiet pastoral effect: the first Rhythmical accent will fall on the first D in the bass, and the alternate bars must be slightly more accented than the rest. It is one of the few exceptions from the four-measure structure found in Beethoven's works. The composer himself indicates Falling Accentuation later on by the *sforzandos*; thus, Ex. 38.

Ex. 38.

Beethoven (Op. 28—First Movement).

The practice of obscuring the ends of the Rhythms, instead of sharply defining them, has been developed in our own time by Wagner, Brahms, and others. By its means the intelligence is called into play, and the imagination of the audience is stirred, and the effort required forms no small portion of the pleasure of listening to music. The more intelligent the public becomes, the greater is the freedom available to the composer to express himself in a manner that would have seemed abstruse and impossible to an earlier generation. But in this matter the nineteenth

century composers were anticipated by Bach, whose Rhythms and Periods are not so sharply defined as those of Mozart and Haydn.

Let us now examine how composers use Rhythms of other than the normal number of measures, commencing with the two-measure, or Half-rhythm, since this, next to the four-measure, is the one most in evidence. It may be said, indeed, that the Half-rhythm takes a place equal to the four-measure in importance, since the greater number of Rhythms show some sort of division into 2 + 2 measures.

Half-rhythms.

A Rhythm of instrumental music is the equivalent to the single verse of poetry, which is fundamentally such a sentence as can be comfortably uttered in a single breath. But both the Verses of poetry and the Rhythms of music may be for dramatic purposes divided into shorter than the normal lengths, so that they become verses of two feet, for instance, or Rhythms of two measures.

A succession of verses of two feet is possible: *e.g.* in the "Midsummer Night's Dream,"

1 2
On the ground
1 2
Sleep sound,
1 2
I'll apply
1 2
To your eye

1 2 3 4
Gentle lover remedy
When thou wakst
Thou takst
True delight
In the sight
Of thy former lady's eye.

Short phrases analogous to these are much more frequent in music than in Poetry. By some theorists they are called two-measure Rhythms, by others Half-rhythms, or Portions of rhythms. The nomenclature is not of great importance: what is of importance is to understand that such short phrases are rhythmical sections, which must be made evident by the performer whether we call them two-measure rhythms or half-rhythms. In our view the most convenient way is to look upon them as half-rhythms, except when the complete Period consists of four instead of eight measures, as is often the case in slow movements.

If we write Shakespeare's lines as four-feet verses the rhymes will divide them into half-verses, and the effect when reading them aloud is the same as before:

On the ground, Sleep sound,
I'll apply to your eye,
Gentle lover, remedy.[1]

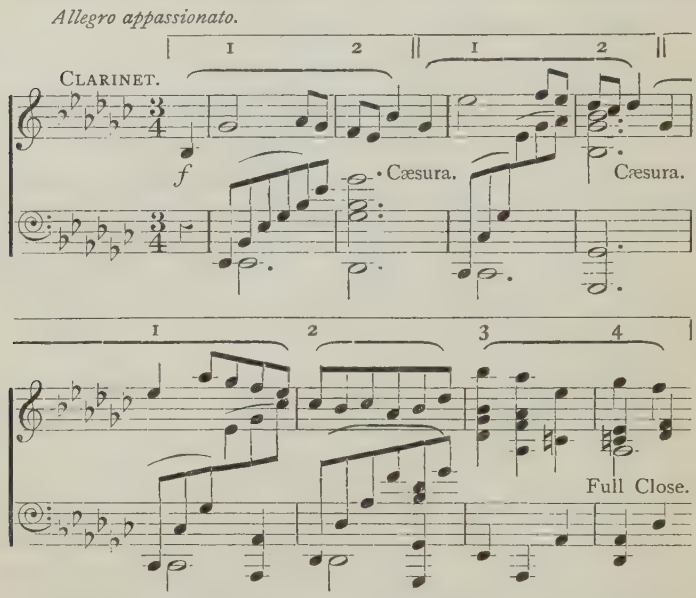
[1] In Greek rhythmical theory a verse or a Rhythm is called a "Colon." Two or more colons form a "Period." Half-verses or half-rhythms, such as the above lines, are called Semicolons, and any portion of a verse or rhythm smaller than this is a

It will be noticed that the final verse of each stanza is not divided into half-verses, but contains the normal number of four feet.

Shakespeare could scarcely have known anything of the Greek rhythmical theory on which so much light has been thrown of late years; but he, like all great poets and musicians, instinctively constructed his periods in forms that can be best explained by reference to Greek theory. The Greeks noticed that when the verses of poetry, or the Rhythms of music (which with them were identical), are divided into half-verses or half-rhythms, the rhythmical instinct seems to demand that the final verse or Rhythm of the Period shall be complete and unbroken. This instinct led Shakespeare to give the full number of four feet to the last verse of each period, and it is remarkable how frequently instinct leads our musicians to treat such periods as begin with half-rhythms in the same way. Many instances might be adduced but for considerations of space: we illustrate it by a passage from Brahms' Clarinet Sonata, Ex. 39.

"Comma." The grammarians of the Roman Empire marked these divisions by certain signs, and in course of time the names were transferred from the divisions of poetry to the signs that marked these divisions, and the signs were used for prose as well as poetry. They are now known as punctuation signs; there is as yet nothing exactly equivalent to them in Musical notation.

Ex. 39.

Brahms (Clarinet Sonata Op. 120, No. 1—Second Movement).

In this example there are two well-defined Half-rhythms of two measures each, followed by a complete Rhythm of four undivided measures, which concludes the Period. A further example will be found in the *Andante con moto* of the same sonata. The Rhythms are in the latter case divided by the phrasing signs into single Measures, each bar containing two Measures. The first Period concludes at the fourth bar with two undivided measures. Every one knows that similar short phrases are very common in all classical music; but it is perhaps not

generally noticed that a succession of such phrases is almost always succeeded by an unbroken phrase of double the length of the shorter phrases. It is probably our sense of balance that demands this treatment: the rhythmical faculty is not satisfied with small doles of accents, but requires a complete rhythm to succeed and counterbalance them.[1]

[1] For a confirmation of what is here adduced a volume of Beethoven's Sonatas forms an easy means of reference. We refer only to the opening Periods: the reader can investigate the further course of movements for himself.

Sonata No. 1. *Adagio.* The first four measures are definitely divided by half-closes into half-rhythms at bars 2 and 4: the concluding rhythm of the period is of four unbroken measures, ending with the full close at bar 8.

Menuetto. The melody opens with 1 + 1 measures, followed by an unbroken phrase of two measures.

Prestissimo. The melody of the first rhythm is broken into 1 + 1 + 1 + 1 measures: the two succeeding rhythms are of four connected measures.

Sonata No. 2. *Largo appassionato.* The first period consists of 2 + 2 measures followed by four undivided measures.

Scherzo. 1 + 1 followed by 2.

Sonata No. 3. *Allegro con brio.* 2 + 2 followed by 4.

Adagio. The bars are compound, and the fundamental Phrases are here two- not four-measure Rhythms. In bar 7 there are two half-rhythms, followed immediately by the fundamental two-measure rhythm. (In the E minor portion there is a radical change of rhythmical construction into which we cannot enter here.)

Sonata No. 4. *Largo.* 1 + 1 + 1 + 1 followed by 4.

Sonata No. 5 in C minor. *Allegro molto con brio.* The opening bar is introductory. The rhythm proper commences with an

The principle may be briefly stated thus: when a Period commences with a series of short detached phrases, it will usually conclude with an unbroken phrase of double the length of the single detached phrases with which it commenced.[1]

Anacrusis of three notes in this bar, and its first accent is in the second bar. The phrasing should be 2 + 2 + 2 down to the thirteenth bar, in which the concluding four-measure rhythm of the first period should commence with Anacrusis. But this construction is not shown in the ordinary editions. The G in bars 9, 11, and 13 should form the *end*, not the beginning of the phrases, and the F, E flat, of these bars should form the Anacrusis. Let the reader play the passage thus, and he will probably agree with us that it gains greatly in brilliance and energy, in keeping with the "*con brio*" of the composer.

Adagio molto. 2 + 2 followed by 4.

Finale. 1 + 1 followed by 2.

Sonata No. 6. *Allegro.* 1 + 1 + 1 + 1 followed by 4. It seems superfluous to pursue the references further; but amongst the later sonatas we find

Sonata No. 27, Op. 90, E minor. First movement. 2 + 2 + 2 + 2, followed by a phrase of eight measures unbroken by rests. Sonata No. 29, Op. 106, in B flat. *Allegro.* 2 + 2 followed by 4 without rests. In the *scherzo* of this sonata the single measure phrases continue for an unusual time, and not till the eighteenth bar does the complementary four-measure rhythm enter.

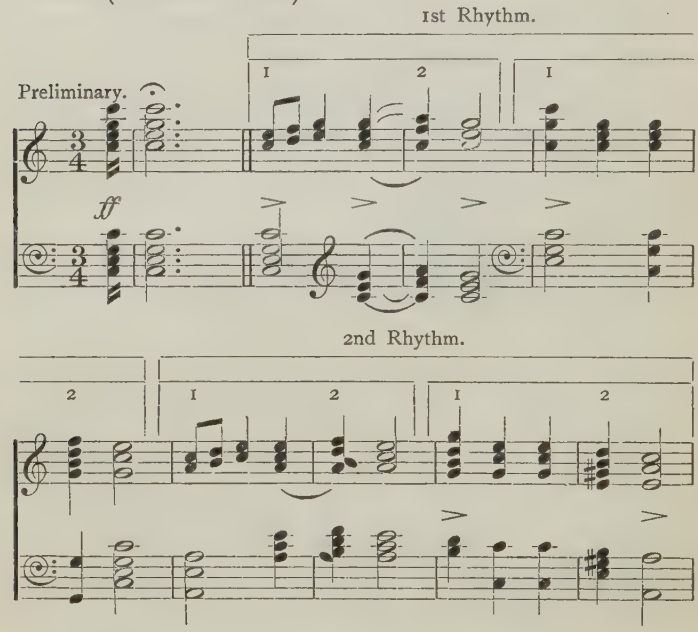
[1] Choirmasters may think the following experiment worth trying. In any hymn which contains four equal verses to each stanza, let there be a slight pause for breath, making a momentary break in the continuity of equal bars, a Cæsura, at the end of the first and the second verses; then let third and fourth verses be sung without a Cæsura. (By verse we mean, of course, the single line of the poetry.) This will be in accordance with the Greek æsthetic law that two detached phrases should be followed by a single

In symphonies long successions of Half-rhythms are often found, more especially in the working out section, for such passages have the effect of carrying on an unbroken Melos, while the Half-rhythms are not indicated by any Cæsuras or closes, but by the melodic construction. A two-measure figure repeats itself over and over again before it comes to any conclusion, so that an unbroken phrase of more than ordinary length is produced. This would seem to militate against our contention on page 21 that the mind cannot grasp a large section of time; but we quickly seize the two-measure nature of the melody, and this satisfies our rhythmical sense, while the Melos continues an unbroken course. Any number of such passages are to be met with in symphonies, and not always in the "working out" section only. Let the reader listen carefully to the middle part of the first movement of almost any symphony, and he will notice how much of it falls into two-measure fractions of the Melos.

unbroken phrase equal to the two previous ones combined; and we think that the choirmaster will probably find that such a treatment will give a vigour and significance to the rhythm which will quickly be seized and appreciated by the congregation, and which will be more satisfactory than a mechanically strict adhesion to the value of the notes "as written," producing a breathless effect, or a pause after each line, which is apt to give a heavy and wearisome result.

In Ex. 40 we quote the first two Rhythms of a composition in which the two-measure phrasing is carried out through a whole section.

Ex. 40.

Dvořák (Slävische Tänze).

This is rare. It is folk-music, and the perpetual flow of well-marked half-rhythms gives the effect of restless activity. Such a construction can be very effective for a short composition, but it would soon weary us by its restlessness. To give repose, Dvořák constructs his Trio of unbroken four-measure Rhythms, as a contrast to the half-rhythms that

precede and succeed them. It is remarkable that the Anacrusis does not occur throughout this dance.

In very slow movements of Triple time it is not rare to find Periods whose Rhythms are complete in two Measures ; and in this case the phrase is really a two-measure Rhythm, while the half-rhythms consist of one measure only. The reason of this lies in the limitation of our power of time measurement, which, at the outset of the book, we have shown to be the fundamental cause which necessitates the division of music into short phrases.

Ex. 41.

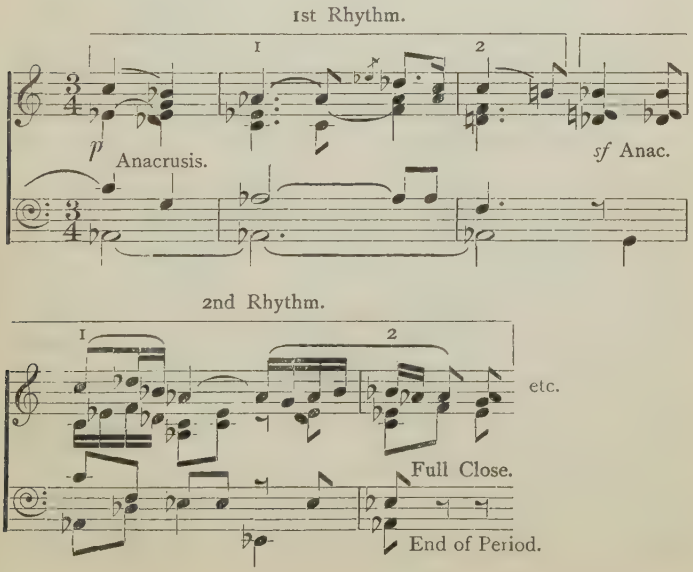
Beethoven (Overture Leonore No. 3).

It will be seen that in Ex. 41 the Period is strictly made up of two Rhythms, the first of which ends with a half-close, the second with a full close in the tonic: nothing could be more definite. But the Rhythms are of two Measures only in length. Such passages often contain quavers, which make an even Subsidiary accentuation, so that the long-drawn notes do not weary; and the $\frac{3}{4}$ bar in this form is alluded to by the Greeks under the name of a Six-time Measure, of which the quaver is the Primary value. Following Greek rule, some modern theorists have explained that in music having six Primary Times in a measure (with the Diæresis) the normal phrases are always of two and the normal Periods of four measures. But we do not think it necessary to complicate our theory by reference to a six-time measure: we think there is no difficulty in accepting such measures as containing three Primary values, each of which is divided for rhythmical purposes into two Subsidiary values. Moreover, a composer can, if he wishes, construct Rhythms in slow Triple time of four measures, by the repetition of some striking subsidiary figure, as in the slow movement of the Fourth Symphony of Beethoven already alluded to on page 29, and in so doing he applies the principle of making a lengthy phrase intelligible by repetitions of a short

figure. The æsthetic value of the three-time Measure in slow *tempo* with Periods of 2 + 2 Rhythms, is very great; for while solemnity and depth of feeling is more usually expressed in even slow time, the possibility of using triple measure for the same purpose gives opportunities for contrast and variety. It is perhaps worthy of remark that this kind of movement is less often found in very modern music than in that of the older masters, owing perhaps to the greater strenuousness of modern life, which is reflected in our music; we have less necessity than our forefathers for variety in slow movements.

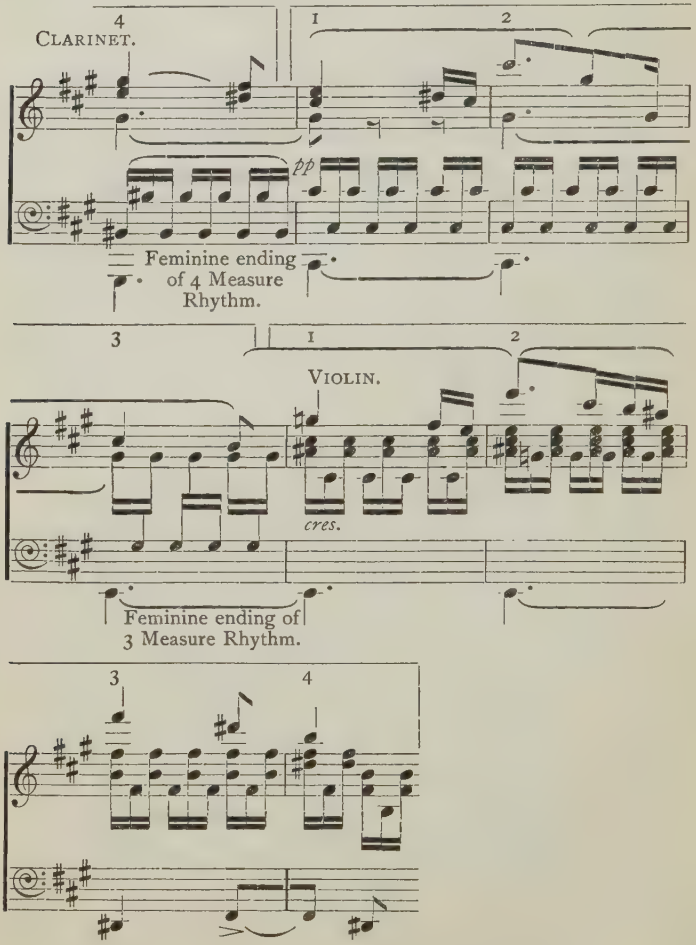
The Three-Measure Rhythm.

The Rhythm of three Measures is used in several ways. A normal Period may be unexpectedly curtailed by the cutting off of one of its measures, usually the last, so that the succeeding Period compels attention by entering before its due time. An example of this effect occurs at the very outset of Elgar's Symphony, Op. 55. See Ex. 127, page 289. This example, however, shows a somewhat novel use of the three-measure Rhythm to curtail the Period, for it is combined with an apparent Overlap, as explained on page 290.

A more usual use of the isolated three-measure Rhythm is found in Ex. 42.

Ex. 42.

Strauss "Italy" Symphony—Third Movement.



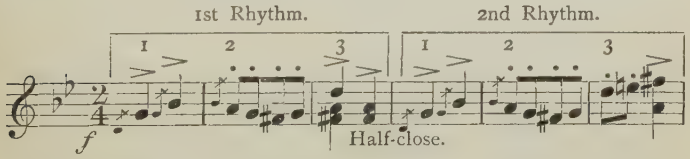
The three-measure Rhythm here occurs in the midst of a Period, between two normal Rhythms.

The clarinet ends its phrase on the B, and the violin enters with a new phrase, whose commencing chord shows that here there is no kind of Overlap. Isolated three-measure phrases like this are very common in modern music, and we shall meet with them when we come to the analysis of compositions. They are found in the older music, but more rarely. Their æsthetic value is that they keep the movement going with unflagging energy, for no monotony is possible with an intermingling of three- and four-measure Phrases.

We have noticed that Mozart, Haydn, and Beethoven occasionally employ short successions of three-measure Rhythms. Brahms goes more boldly into the matter, and makes the three-measure the fundamental Rhythm of a whole section of a movement, as, for example, in his G minor Pianoforte Quartet, of which Ex. 43 shows the opening bars:

Ex. 43.

Brahms Pianoforte Quartet in G Minor (Op. 25)—Rondo alla Zingarese.



It is headed "Rondo alla Zingarese," and its three-measure Rhythms are suggestive of wild gipsy life. A contrast is produced by the strictly four-measure structure of the second section, and of part

of the *meno presto*, but the prevailing Rhythm throughout is that of three measures.

"Most potent, grave, and reverent Signiors,
Masc. ending.
My very noble and approved good masters,
Fem.
That I have ta'en away this old man's daughter,
Fem.
It is most true; true, I have married her;
Cæs. Masc.
The very head and front of my offending
Fem.
Hath this extent, no more."
Cæs.

The Five-Measure Rhythm.

The above lines from "Othello" will serve as an analogy in verse for the rhythmical structure we are about to describe, the use of which on an extended scale has been attempted by Brahms alone amongst the great masters, so far as we are aware.

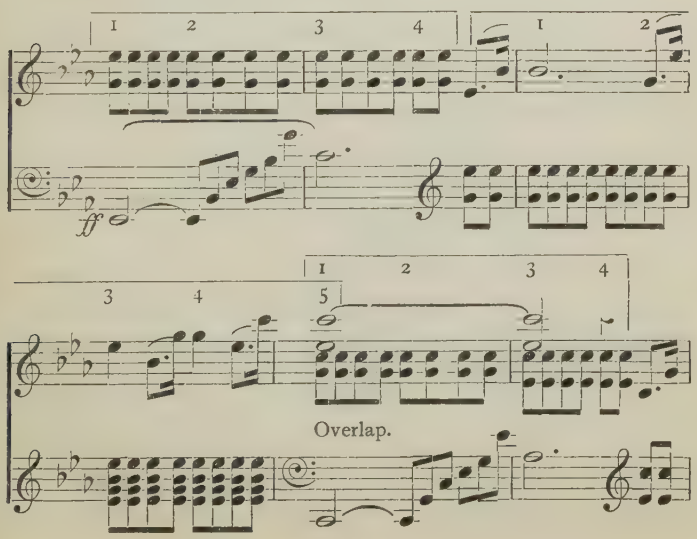
The Rhythm of five measures has always been recognised, and is described by H. C. Koch in his "Anleitung zur musikalische Composition," 1787. He gives it the technical term of "Fünfer," and says that it can arise in several ways. It can be an extension of the "Vierer" (four-measure), by a repetition of its final chord, with or without ornamentation. Or one of the internal measures of a Vierer can be repeated; but in both these cases he considers that it is not a true Fünfer, but merely an extended Vierer.

The real Fünfer, which is rare, he says, is one in which there is no extension or repetition, but the phrase comes to its natural ending, masculine or feminine, on its fifth measure.

The above kinds of five-measure phrases can be found in almost any classical work, but they are used as a rule in such a manner that they do not disturb the even flow of four or two measures, since they overlap the succeeding Rhythm, so that their last accent coincides with the first of the next phrase. Hence the $5+4$ measures only make a Period of eight measures between them.

Ex. 44.

R. Strauss, Ein Heldenleben (Op. 40).

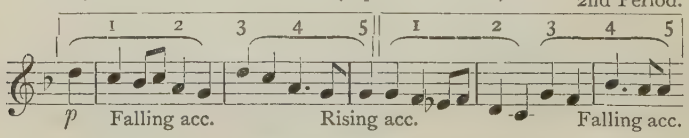


This construction is so common as a means of carrying on an unbroken Melos that we need not go further into it. But Brahms, ever expressing himself by means of new rhythmical forms, utilises the five-measure Rhythms without Overlaps as the basis of whole sections of compositions, so that a musical equivalent to the lines of Shakespeare quoted above results. Thus the piquant effect of the Trio in the G minor Pianoforte Quartet is largely due to the fact that, after the two introductory triplets, it is entirely built on Rhythms of five measures each. A contrast to the Trio is formed by the Intermezzo, which is in very regular four-measure Rhythms.

He saw the value of five-measure rhythms early in his career. In Ex. 45, from his Ballade, Op. 10, No. 1, "Nach der schottischen Ballade Edward," the five-measure Rhythms, with their alternately rising and falling accentuation, seem to reflect the horror of the story, in which a son murders his father at his mother's instigation.

Ex. 45.

Brahms, Ballade "Edward" (Op. 10, No 1).



In his song, "Am Sonntag Morgen," Op. 49, No. 1, the five feet of the verses are wedded to five-measure Rhythms with charming effect.

The Six-Measure Rhythm.

Next to Rhythms of four and of two measures those of six are the most used. As a rule they are made by adding a Half-rhythm to an ordinary four-measure phrase, and this is frequently done in such a way that the whole Rhythm is distinctly divided from the half which follows it, so that we can speak of the six-measure as having a Cæsura at its fourth measure.

But there are cases of Six-measure Rhythms without perceptible Cæsura, such as the second of the two in Ex. 34, page 122; and they are very beautiful. Six-measure can also be divided into 3 + 3, as in the first of Ex. 34, or 2 + 2 + 2, by Cæsuras.

A very common use of the Six-measure Rhythm is shown in Ex. 52, page 194, from Brahms' Rhapsody, Op. 119, No. 4, where it overlaps the next Period, in the same way, and for the same reason as we described in connection with the five-measure on page 155. In this example the overlap does not disturb the flow of five-measures upon which the composer builds this Rhapsody; but where there is a six-measure with overlap in the midst of four-measures, the result is a Period of nine measures instead of eight, and an intentional slight disturbance of the regular flow of normal phrases.

In Ex. 5, page 38, we have shown six-measure Rhythms produced by Duple Subsidiary, in combina-

tion with Triple Primary Measure; but such cases are rare.

Rhythms of Seven Measures.

Rhythms of seven measures are only met with in isolated cases, their most usual place being at the end of a series of Periods, where they are formed by several repetitions of the concluding chord of the full close. They are, however, sometimes used with an Overlap, so that the impression of several six-measure Phrases is given; but a Phrase of so considerable a length as seven Measures almost always repeats some definite short figure, which, as we have already explained, satisfies our sense of rhythm.

CHAPTER VII

Variations of Tempo—The Pause—Rests and Empty Times—Haydn's humorous use of Rests—Rests in R. Strauss' "Tod und Verklärung"—Examples of Diæresis in Brahms and Grieg—Unbarred Music: Beethoven, Op. 106.

Since the fundamental element of rhythm consists in the division of time by definite groups of accents, it would seem to follow that the more precisely we can measure off these intervals of time, the more satisfactory will the rhythm be. But this is by no means always the case, and a performer who plays with absolutely mechanical precision of time is apt to weary his listeners. *Variations of Tempo.*

Our artistic feeling resents the presentation of anything connected with the emotions with rigid mathematical exactness of detail; and in all performances in which the feelings as well as the fingers take part, there will inevitably be slight variations of *tempo*, almost imperceptible perhaps, due to the "personal equation" of the player. Such variations from mechanical precision give a performance a living, human expression, which is absent from the most

perfect of mechanical efforts, whether carried out by the fingers on a keyboard or by the revolutions of a wheel.

The principle involved in the slight variations of *tempo* due to the varying emotions of the artistic player is enlarged upon by composers to enhance the effect of certain passages by a deliberate and gradual quickening or retarding of the general speed of the music. In an *accellerando* passage the interval of time between the successive accents is gradually reduced: more effort is called for, and an increase of vivacity is the result. The *accellerando* of music may perhaps be compared to the action of two persons walking together, and engaged in a friendly argument, or an exciting conversation. It will be found that the pace of the walk increases in rapidity with the increasing heat of the argument, or the greater excitement of the conversation. The increase of excitement produces an increase of rapidity of motion, an increase of effort, and in the music the excitement and effort is purposely augmented by the *accellerando* of the composer or performer.

The *ritardando*, the gradual increase of the intervals of time between the accents, has the effect of giving a more weighty utterance to the rhythm, if the force of tone is sustained, or, as frequently with Beethoven, augmented. If the *ritardando* is accompanied, as is more often the case, with a *diminuendo*, it results in a

relaxation of effort, to prepare for a fresh start, a renewal of effort when the original *tempo* is again taken up; or it impresses the passage more forcibly by calling attention to it; or it has a contemplative, languorous effect.

To produce a true *accellerando* or *ritardando* demands a certain artistic capacity. Those who have not this capacity, whether instinctive or acquired, will be apt, instead of making a gradual increase or decrease of pace, to suddenly change the *tempo* from, say, *andante* to *allegro*, or *vice versa*, and will thus do away with the intended effect. For a sudden change alters the character of the music, while a gradual change only slightly modifies it, and serves to impress a given passage more forcibly on the hearer.

In dramatic music great use is made of *accellerando* and *ritardando* for expressions of joy, grief, and other emotions: the music, following the ever-varying feelings of the actor, quickens or slows down in accordance with the sentiment to be expressed.

Beethoven, ever alive to the importance of moving the mind rather than merely pleasing the ear, made great use of the *accellerando* and *ritardando*. Thus, in his sonata in E flat, Op. 31, No. 3, the rhythm is established by the pair of measures which we have shown to be the smallest number that can produce a sense of rhythm. The accentuation of these two

measures is driven home to us by strong discords: we are meant to feel the rhythm to be this, and no other. And no sooner is it established in our brain than the composer relaxes the movement by a *ritardando* combined with a *crescendo* (a paradox which seems to have been invented by him), leading us, we do not know whither, in key or rhythm, until we suddenly find ourselves happily launched into the principal key, with the original *tempo* of the two opening measures re-established.

It is said that when playing his own works Beethoven sometimes adopted a *tempo rubato*, in which his ever-varying moods had free play. This delicate *nuance*, which consists of here and there slightly altering the *tempo* within the measures, while the Rhythms retain their normal relative time, is undoubtedly a powerful means of expression in the hands of a competent executant. It is of course absolutely opposed to a mechanically exact time-division; and the personality of the player comes perhaps more into evidence by it than by most other means. On the orchestra it would scarcely seem possible: yet such is the growing discipline and sympathy between orchestras and their conductors, that we never know what developments may take place, and it is quite possible that the *tempo rubato* will be attained, if it has not been already.

Rhythmical movement may, for dramatic and

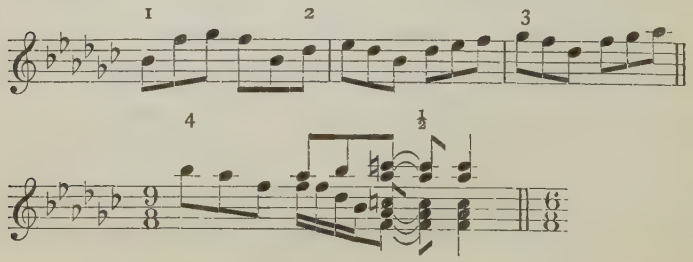
expressive effects, be interrupted by sustaining a note or rest beyond its relative value. *The Pause.* The *Fermate*, or Pause, causes us to concentrate our attention on the single note, or on the passage that immediately preceded it, or, in the case of a rest, on that which follows. The succession of time-intervals which has been established in our mind ceases; the rhythm is deliberately broken, and we are compelled to take notice of what is happening. The Pause attracts our attention if it occupies the last note of a Period: more if it is on the last note of a Rhythm, and still more if it is within a Rhythm. Beethoven, in his Fifth Symphony, and elsewhere, has shown that pauses can be effectively employed before the establishment of the rhythm, with very dramatic results. In our Ex. 40 the movement opens with a pause. This, however, is not for dramatic effect, but merely to strengthen the impression of the preliminary or exclamation note.

The Pause, like the *ritardando* and *accellerando*, can be made to fail of its due effect. The conscientious unimaginative player, or choirmaster, who carefully gives a pause a definite value with relation to the preceding rhythm, entirely misunderstands the nature and object of the pause. The result of this proceeding is merely to prolong the Rhythm in which it occurs, so that, say, a four-measure Rhythm becomes one of four and a half, or five measures, as

the case may be. Ex. 53 shows two Rhythms, in each of which a single note is dwelt on for the space of two definite measures. The dwelling on these notes does not constitute a Pause, for there is no break in the continuity of the rhythmical flow: the sustained notes have a definite relation to what has gone before, and we feel the accents though they are not yet expressed.

A Pause consists, on the other hand, of an intentional rupture in the even flow of accents. It is in its very nature indefinite, and, whether it is held for a longer or shorter period, this does not affect its nature, so long as the time allotted to it has no definite relation to the preceding measures.[1]

A Pause is sometimes introduced by unintelligent or uncultured singers on the penultimate note of a full close, especially at the conclusion of a song.

[1] Modern composers sometimes, however, add a half-measure at the end of a Rhythm, so as to make a definite extension in place of the indefinite extension indicated by the Pause, as, for example, Brahms' Trio for Horn, Violin, and Piano, Op. 40, in the Adagio,

This note is frequently a high one, and the final cadence, as its name implies, falls from it to the tonic. There is, as a rule, no dramatic or expressional reason for breaking the rhythm here; on the contrary, there is usually every reason against it. The introduction of an unwritten pause in this place is due entirely to the vanity of the singer, and it generally results in a large amount of applause from an uncritical audience, who are pleased with the mere sound of the powerful high note, without noticing that it is ridiculous from every point of view other than the personal display of the performer.

If a public speaker were to make nonsense of his sentences by dwelling for an indefinite time on some single syllable of a word merely because he found that it suited his mouth, the same audience that applauds the senseless Pause of the singer would laugh at him. In the older display pieces, in *bravura* songs, in instrumental concertos, and similar compositions, there is usually a Pause, indicated by the composer, on the antepenultimate note of the final cadence, that is, on the $\frac{6}{4}$ chord that precedes the dominant. This pause is of an entirely different nature from that to which we have alluded, though it is introduced for the express purpose of giving an opportunity for display. It is not the result of caprice or vanity: the preceding Period is so constructed as to lead up to it, and the audience expects

a break in the rhythm at this point. The display does not take the form of a senseless prolongation of a single high note as long as the breath will last. On the contrary, the performer is expected to embellish the Pause with passages in which he exhibits his own individuality, and these passages, in the hand of a first-rate artist, frequently take the form of a masterly development of the themes of the composition. The composer, in fact, here gives place to the performer, who, to do his subject justice, must be more or less on the same artistic level as the composer whose work he is interpreting.

Mendelssohn opens the Midsummer Night's Dream Overture with a series of long held Pauses, in which there is no attempt at establishing a Rhythm. These Pauses are on a series of Preliminary chords, and serve to keep the mind on the alert with expectation: they are an extension of the principle involved in the Preliminary Pause seen in our Ex. 40.

Rests and Empty Times.

That the whole of a Rhythm, whatever its number of Measures, is not necessarily entirely occupied with sound needs not to be mentioned, for everyone is familiar with passages in which numerous rests occur. Such rests also occurred in ancient Greek music, under the picturesque name of "Empty times." They are not the places where a melody ceases for a moment and

the accompaniment continues its course; the "Empty times" of which we have to speak are those in which sound entirely ceases, and the rhythm continues to exist, though it is no longer heard.

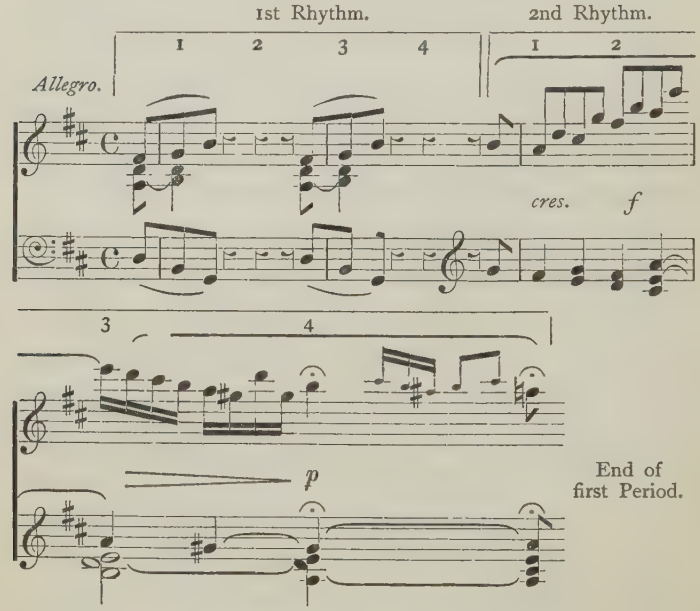
After a rhythmical form has been established, rests, or cessations of sound, on the unaccented portions of measures, whether primary or subsidiary, are natural enough; we hear the accents, and that is all we require in order to appreciate the rhythm, and such rests are, as a rule, of the nature of Cæsuras. But cessations of sound on accented places make a considerable demand on the intelligence, and this is more especially the case if they occur early in the piece, before the rhythm has had time to become established.

To the cultured musician they give little effort: his musical faculties are trained to seize on and enjoy every rhythmical feature without conscious effort. But a fairly high degree of intelligence in an audience must be presumed before a composer would venture to write such a passage as the opening bars of the Rondo of Beethoven's Sonata, Op. 10, No. 3, Ex. 46 (see next page).

Were it not so familiar to us it would prove bewildering if we heard it without seeing the notes, and this is evidently the intention of the composer. The first Period ends with a full close in the dominant, the two chords forming the close being

both paused upon, and embellished with *ad libium* grace notes, so that the rhythm is broken up almost as soon as it is established. It is in the beginning of the Period that the strange cessations of sound occur.

Ex. 46.

Beethoven Sonata in D (Op. 10, No. 3)—Rondo.

The bars contain two measures each: this is evident from the full close, ending the Period in the fourth instead of the eighth bar. The second and fourth measures of the first Rhythm are left entirely to the imagination of the listener. They exist, for the performer carefully counts them, but they are unheard.

To appreciate the existence of a thing that is in our presence yet is unheard and unseen makes a great call on our faculties, and presupposes a cultivated mind. If we had the music before us when first hearing this passage the matter would be plain enough; but Beethoven could not have supplied copies to his audience.

The strain on the imagination is relieved, or, we may perhaps say, the puzzle is solved for us, with the second Rhythm, which is full of notes. Other startling silences occur in this well-known movement, and similar instances of the use of rests in place of accents will occur to the reader.[1]

In the *Adagio* of the Waldstein sonata the impressive effect caused by the silence on the first beat of the second and fourth bars is familiar to all. The bars contain two measures each, the Rhythms four measures. A silence on the last measure of a Period is not at all uncommon, but a silence on the third accent of a Rhythm is rare, and in this case produces a profound effect of earnestness.

So delicate a rhythmical device must be treated

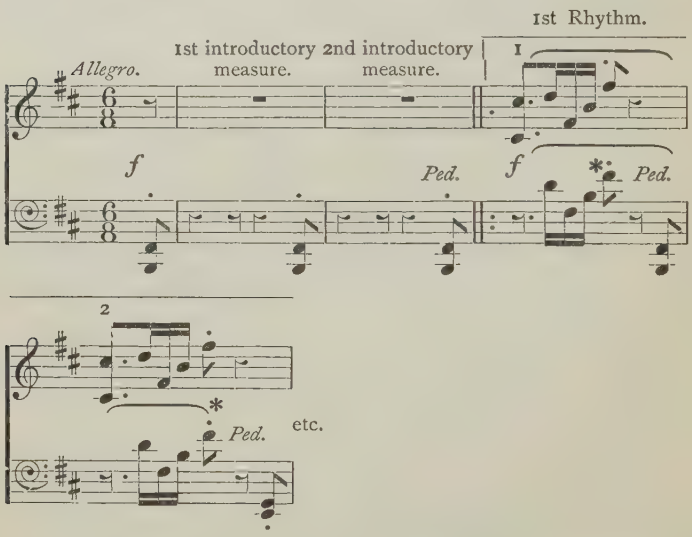
[1] An amusing example of the difficulty the ordinary listener has in appreciating rests occurred at Cambridge many years ago. An undergraduate orchestra played Beethoven's First Symphony, and the local reporter, hearing the curious introduction to the last movement for the first time, and being entirely unable to appreciate the rests, remarked that "the band had some difficulty in starting the last movement"!

very carefully; it could easily become commonplace if repeated too often. Hence, when Beethoven repeats the same phrase later in the movement, the silence is filled up, and to make it clear that this is deliberate, attention is called to the fact by the somewhat elaborate Anacrusis in the bass.

In the Intermezzo, Op. 10, No. 3, Ex. 47, Brahms carries the principle of "Empty Times" to an

Ex. 47.

Brahms Intermezzo (Op. 10, No. 3).



extreme point, for he allows only the Anacrusis of the two Preliminary Measures to be heard without the accents that would make them intelligible. It is impossible for a person listening to this piece for the

first time, and not seeing the music, to know that the first two chords are the Anacrusis of two measures whose accented notes are omitted. The player cannot, short of visibly beating the time, make them sound otherwise than as accented notes. For the whole of our experience leads us to expect single introductory chords to occur on the first, and certainly not on the last note of a bar (*e.g.* Beethoven's "Eroica," Mozart's "Jupiter," etc.). Not till the unexpected entry of the C sharp in the third bar are we aware that the introductory chords are unaccented; and the sudden apparent change of rhythm thus early in the movement causes a shock and astonishment, and has all the elements of energy and alertness of which Brahms gives so many examples.

At the end of the first section of this piece, after the orthodox full close in the dominant, the Introductory Measures are repeated in rhythmically the same form as at first, but we are now aware of their significance, and are not taken by surprise. Their *motivo* is developed at the end of the second section, before the return of the principal subject; but here, as there is no longer any rhythmical novelty about it, the composer takes advantage of the fact to introduce *pianissimo* chords on each accent, which are sustained until the Anacrusis is heard low down in the bass. And since the peculiar rhythmical structure of the

Preliminary Measures is now quite apparent to the listener, the composer is able to linger on it, repeating it many times, as if he was particularly pleased with it. The thing is treated with such consummate art and such inward delicacy of feeling as only Brahms is capable of.

A favourite orchestral device with the older composers is the silence for one or more measures known in Germany under the name of the "Generalpause." A movement is suddenly interrupted by a total cessation of sound just where the listener would expect the rhythmical figure to be carried on. It generally occurs at the end of a Rhythm, and usually, though not always, towards the end of the movement itself. Mozart makes use of this device in his three great symphonies, and it is not infrequent in those of Haydn. The latter composer makes a humorous use of it in the finale of his E flat Quartet, No. 38, by leaving not only the end of a rhythm, but the beginning of the next entirely to the imagination, after having, however, prepared his audience by several "General Pauses" in the preceding periods. Ex. 48.

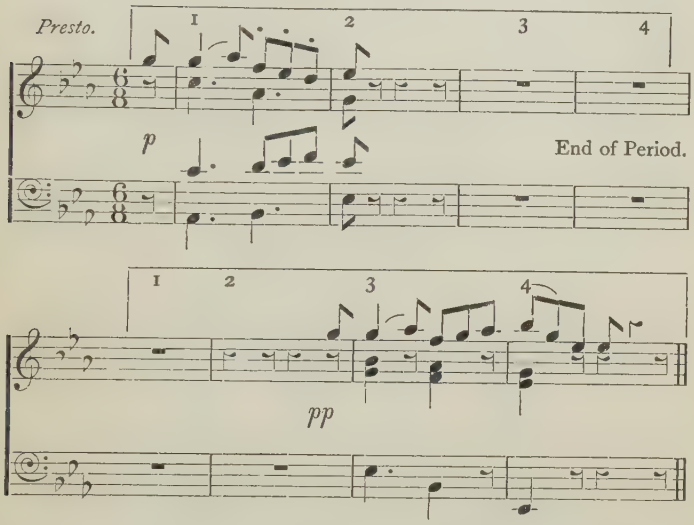
Haydn's Humorous Use of Rests.

The humour consists in this: a full close has already occurred several times, and always in the wrong place, namely, at the first half of a rhythm, the second half being occupied by a half-close. A few bars of *adagio* have followed one of the full

closes, and subsequent repetitions of both full and half-closes have been followed by general pauses. The joke is complete when three whole measures are

Ex. 48.

Haydn, Quartet in E Flat—Finale—(Last Eight Bars).

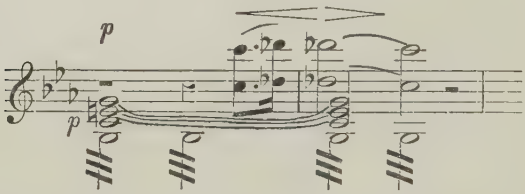


given in silence, after which the full close at last appears in its proper place, namely, at the end of a Rhythm.

The Rests in Strauss' "Tod und Verklärung."

But, in contrast to this, Rests can be used for the most tragic expression. The opening bars of Richard Strauss' "Tod und Verklärung" consist of the *pianissimo* repetition of a single chord on the unaccented parts of each measure, the accented parts being represented

by "Empty Times," or by rests against sustained notes. The soft reiteration of a single minor chord, in a rhythmical figure which it is impossible to seize owing to the absence of accents, depicts in a vivid and ghastly manner the scene described in the first stanza of the poem prefixed to the symphony. The unearthly Death motive, rhythmical and yet without accent, the rare changes of harmony, the occasional intervention of a melody of four measures in length, only one of whose normal accents is struck, the sigh of the two-measure phrase



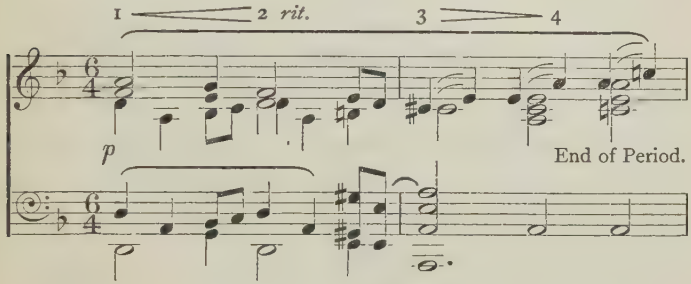
all help to complete the weird picture. Then, again, in the *Allegro molto agitato*, the tragic tone of the *fortissimo* opening phrases is enhanced, if not altogether produced, by the same device, the Rest in place of accent; and although the full orchestra is at work, yet the normal accent is everywhere obscured by syncopation if not by rests. And yet again, in the stormy motive that starts at *Alla breve*, there are "Empty times" in place of accents; for silence is often more expressive than sound.

A favourite change of Diæresis with Brahms, already alluded to on page 123, is that of which Ex. 49 shows the construction.

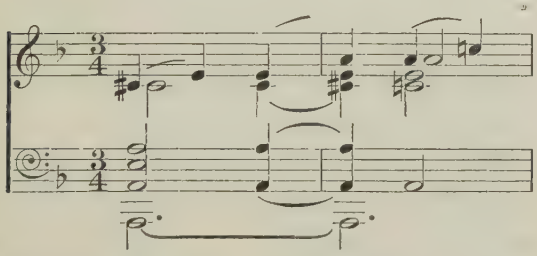
Examples of Diæresis in Brahms and Grieg.

Ex. 49.

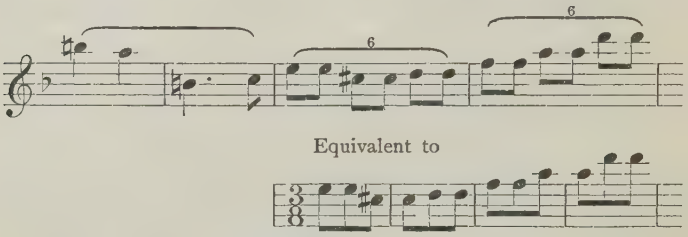
Brahms Romance (Op. 118, No. 5).



Although not written so, the change is really due to Syncopation. The latter bar is equivalent to

Ex. 50.

The effect can only be introduced at or near the end of a Rhythm, after the accentuation has been established. Grieg makes use of it in Subsidiary notes in the last movement of his Violin Sonata in F, Op. 8.

Ex. 50 *a*.

GRIEG (VIOLIN SONATA IN F, Op. 8—LAST MOVEMENT).

The passage looks difficult to read at sight, but if it is imagined as a change of Diæresis from $\frac{2}{4}$ Primary to $\frac{3}{8}$ Subsidiary accentuation, as shown in our example, all difficulty vanishes.

Unbarred Music; Beethoven, Op. 106.

The *Largo* of Beethoven's Sonata in B flat, Op. 106, is unbarred. It is preceded by a long contemplative *Adagio*, of a character so noble, so elevated, so dignified, that it could only have been written by a composer who was completely out of touch with the everyday world, whose thoughts were entirely occupied with the highest expression that music is capable of.

That such a movement as the *adagio sostenuto* of this sonata could ever have been produced, even by the genius of Beethoven, if the composer had not been cut off by his deafness from the trivialities of life, is inconceivable. It is the expression of a lofty soul, communing with itself, wandering in a region of sound that existed in his brain, and made acces-

sible to ordinary mortals by a genius so transcendent, so grand, as occurs only once in many centuries.

The *Largo* is the logical outcome of the *Adagio*. The rhythm of the *Adagio* is continuous throughout. In spite of its length, there is no change of *tempo* or of rhythm-species; there are no pauses to break the flow, and only two *ritardandos*. The massive wealth of sound pours forth in a never-failing stream, and in a continual regularity of triple rhythm. A great tension has been placed on the faculties in sustaining so lofty a height: there must be a temporary break before encountering a new rhythmical movement.

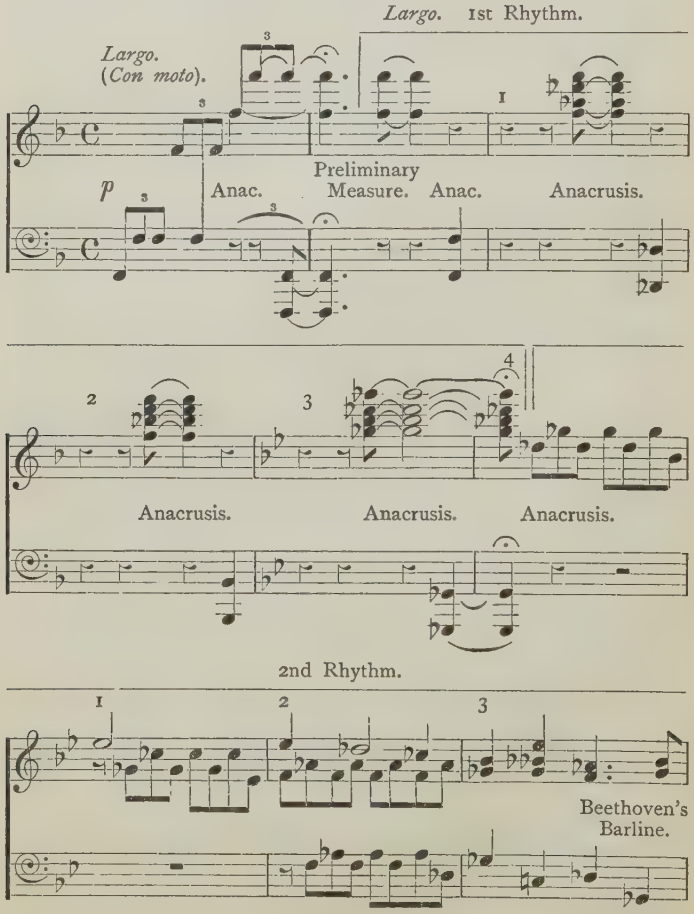
To subject such a movement as the *Largo* to the dissecting knife seems almost like sacrilege. Yet we venture to do it, in the hope that our readers, when once they have followed our analysis, will forget all about it, and give themselves up to enjoying the emotional effect of the music, without thinking too much of the technical skill exhibited in it, great though it is.

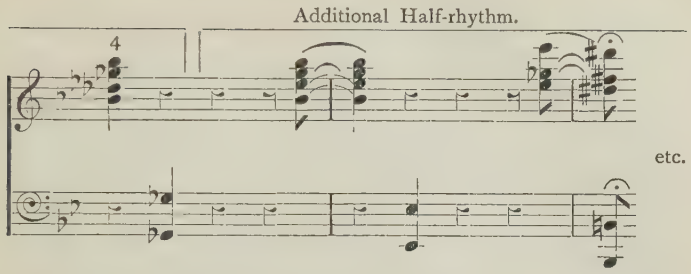
Beethoven gives the direction, "*Per la misura si conta nel Largo sempre quattro semicrome, ciò è* 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯." "For the bars in the Largo, four semiquavers must always be counted." The movement is a Recitative. The composer talks to his audience, but not in regular rhythm. He wishes to make a contrast to the long-sustained rhythm of the previous movement. He keeps to his key, only enharmonically changing the notation.

The signature $\frac{4}{16}$ is not in use: hence, for the purpose of analysis, we have in Ex. 51 changed the semiquavers to crotchets.

Ex. 51.

Beethoven Sonata (Op. 106).





Beethoven himself gives a barline in the place we have indicated. There is a full close here in the key of G flat major, which shows that this, at least, is the end of a Rhythm. In order to get at the underlying rhythmical scheme, we must work backwards from the barline in measures of four semiquavers (in our example they will be four crotchets). We shall then obtain the following results. The first accent in the movement occurs on the pause on the high F. This is the accent of a Preliminary Measure, and to it is joined an Anacrusis of three-quarters of a measure, divided into triplets, whose final note is tied to the accented preliminary note: hence the Preliminary accent is not struck, but imagined, since it is incorporated into the Anacrusis.

The Pause on this unstruck Preliminary accented note breaks up the expected phrase. A new Anacrusis opens the four-measure Rhythm, but instead of its first accent being heard, or even tied to the Anacrusis, the sound ceases altogether, the accent being represented by a rest. This is the case with

all the remaining measures, and the Rhythm itself ends with the pause on the high G flat. The composer makes a strong appeal to the imagination. He allows us to perceive no rhythmical accent; nothing but the unaccented portions of the measures are heard, and even these are made more incomprehensible by the pauses; we are in a realm of mystery.

In the second Rhythm he is more explicit. Commencing with an Anacrusis, almost a whole measure in length, he lets each accent be heard, and the Period of two Rhythms ends with the full close in G flat, already alluded to. It is succeeded by an additional Half-rhythm, which also ends, like the first Rhythm and the Preliminary Measure, with a Pause, and the movement then goes, by easily understood rhythmical phrases into the key of F sharp major.

To return to the opening Anacrusis. We are led to the conclusion that the first three triplets on the note F are Anacrusis notes, and that the movement does not commence with an accent, by working backwards from Beethoven's barline; and this is confirmed when later on the same passage occurs in another key, preceded by an additional note and triplet which undoubtedly form the accented portion of the measure of which the three triplets on F at the commencement form the unaccented three-quarters.

This contemplative and intensely suggestive movement is divided into two portions by a short *fugato* passage, which suddenly breaks off in the midst of its course, and leads back to a repetition of the opening Anacrusis in a new key. The distribution of the subsidiary rhythm between the two hands after the final pause is very striking; it gradually quickens to a *prestissimo*, and leads into a vigorous fugue.

CHAPTER VIII

Staccato—Forte, Piano, Crescendo, and *Diminuendo*—The Organ and Accent—Mechanical Instruments and Accent—The Rhythmical Scheme of a Complete Composition Illustrated by Brahms' Rhapsody, Op. 117

Staccato.

A SERIES of sounds may be closely connected together in a *legato* style, or they may be played *staccato*, *i.e.* detached from one another; or, as with every other musical feature, the two styles may be intermixed.

The principle of detachment is the same, whether indicated by rests between the notes, or dots over them, or a combination of dots or slurs: it is only a question of degree. To explain what we believe to be the principle involved in the staccato style, we will again have recourse to poetry.

Except for certain dramatic effects, each verse of poetry is recited in what may be compared to the *legato* style in music; the verse is only broken if a punctuation sign, a Cæsura, occurs in its midst. Single words may be occasionally detached from others, but we can hardly imagine single syllables

being separated by a distinct break in the sound, unless, perhaps, for a humorous object.

But instrumental music, on the contrary, obtains some of its most striking effects by the detachment of its notes in the *staccato*, and, again, we have a feature in which poetry and music, so like in the fundamental principles of their rhythm, are very far apart in its details.

But a verse can be divided by rhymes or Cæsuras into half-verses, just as a Rhythm can be divided into half-rhythms and single measures, by rests, Cæsuras, and closes.

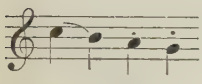
In our view, *staccato* is simply the principle of division carried a step further, and applied to single notes instead of single measures. This separation of musical sounds, whether of the measures composing the Rhythm or of notes forming the measure, has no effect on the fundamental rhythmical structure, and whether we play a passage *staccato* or *legato*, the grouping of the music into Rhythms and Periods will not necessarily be obscured.

But a *staccato* rendering will produce a totally different æsthetic effect from the *legato*. If a melody which has been conceived and constructed to be played in the *legato* manner is performed *staccato*, it will sound either ridiculous or meaningless; and if, on the other hand, what was intended for *staccato* is played *legato*, it will have a heavy and dull effect, or,

at any rate, will lose the vivacity which the composer intended. In either case the æsthetic character of the passage would be damaged just as much as if we arbitrarily omitted Rests where they are written, or made Cæsuras where they were not intended to be. Let us take, for example, one of the most beautiful of Beethoven's early movements, the well-known *Andante* with Variations in the Sonata, Op. 14, No. 2, whose whole ethos depends on the contrasting interchange of *staccato* with *legato* passages: play it *legato* throughout, but with strict observance of its phrases, and what do we get? A mere study in harmony. Or play it *staccato* throughout: we get a tiresome succession of detached chords.

No doubt this will appear a mere platitude to the experienced musician, but how often do we hear enthusiastic amateurs completely ruining masterpieces, for which they have the greatest admiration, by their want of insight into the important difference between *staccato* and *legato*; by their cutting a *legato* melody to pieces with unwritten Cæsuras, or joining together what ought to be played *staccato*, or a mixture of both styles.

The *staccato* has, in instrumental music, as important an æsthetic value as *legato*. We have already seen (page 81) how the slurring of two notes at the beginning of a measure intensifies their accentuation, and a similar treatment of two notes, the first of

which is in an unaccented place, will produce the effect of syncopation. The detaching of the notes on either side of the slurred notes adds additional force to the passage: *e.g.*

is more forcible than

When all the notes are to be played *staccato*, the intelligent performer instinctively gives the proper accentuation just as he does in a *legato* phrase.

Forte and Piano, Crescendo and Diminuendo.

It makes little difference in the rhythm whether a phrase is played loudly or softly, as long as the passage in question is sustained at an equal degree of force from beginning to end. But the *Crescendo* and *Diminuendo* have a good deal of influence on rhythm. By gradually increasing the power we at the same time increase the force of the accentuation. Each successive measure is slightly more accented than its predecessor, and hence we get a Rising Accentuation carried through several measures, instead of being confined to pairs of measures, as we have hitherto explained it. We believe that to the increase of accentuation is due in no small degree the tremendous emotional effect of many well-known passages in orchestral music; and the conductor who has his band well under control can utilise this means

of expression more powerfully than can be done on any solo instrument.

The *Diminuendo* has, of course, the reverse effect of the *Crescendo*. It consists of a lessening of the successive accents, of a gradual relaxation of effort: a Falling Accentuation is produced on a large scale, and from energy we are brought to tranquillity, or to a less demonstrative expression.

A *Crescendo* usually leads to a *Forte* or *Fortissimo*. As long as this is sustained, the rhythm is not affected by the loudness of the music, but by the arrangements of its long and short notes, its *sforzandos* and accents, etc. And exactly the same effects are available for enforcing the rhythm in a *Piano or Pianissimo* passage, so that mere loudness does not give strength, nor softness weakness. Power of expression in both depends on whether the rhythmical construction is conceived and carried out in a way that appeals to us. The tremendous effect of the first movement of the Fifth Symphony is due more to the intensity of its accentuation than to its harmony or its loudness: frequently several measures consist of the repetition of a single chord, which, if played without a vigorous accent would be more or less meaningless. A certain *pianissimo* passage towards the end of the Scherzo consists of rhythm alone, with unchanging harmony. It is not weak; on the contrary, its emotional effect is just as great

as that of the *forte* parts. It is said that at the first performance of this work in London the audience gradually melted away. Can it be that the conductor failed to appreciate the importance of accent and rhythm, or was it that the audience, accustomed to look upon the sweets of Italian Opera as the highest form of musical art, were unprepared for "music that strikes fire in the human breast"?

The Organ and Accent.

If rhythm depends so much upon Accent, with all its fine shades of Rising, Falling, *sforzando*, Syncopation, etc., how can it exist on the Organ, and on the whole tribe of mechanical instruments, which are incapable of placing a stress on individual notes? For no one will deny that rhythm can exist on these instruments, in spite of this limitation.

In this matter there comes to our aid one of the most subtle and mysterious parts of our nature, namely, the faculty for imagining that we feel or hear a thing which does not exist, and yet which we wish to exist. The organ and the machine-made music have the same means of making their phrases intelligible by harmonic structure, and by Cæsuras, as are available elsewhere: accent only is absent, and this is supplied by our imagination. The harmonic structure, and the combination of longer with shorter notes leads us to expect and desire accent, and we

instinctively feel that what we want is there, though not in tangible form.

And the organist who feels the accents, but who has not the power of expressing them through his instrument, is very careful to give every note its exact value, and especially to take advantage of every longer note in "Dotted-note" rhythm. He will never yield to the temptation of breaking up the time by holding on a note beyond its due length in order to change his stops, and he never indulges in a trick of holding a meaningless, rhythmless note at the beginning and end of his piece. For he knows that, owing to its accentless nature, the organ punishes any defects of time and note value more than does any other instrument. On other instruments, if the time is accidentally lost, the rhythm can be quickly recovered by marking the accents; on the organ it cannot. The organist knows that a rhythmless and undecided manner of playing produces insupportable weariness in the listeners, who are at his mercy in this respect if they are in a church. In a concert room they have at any rate the opportunity of getting up and leaving, as we once saw done in Germany during a rhythmless performance of some very fine music on a first-rate organ. In this case the technique was faultless, the tone of the organ irreproachable. Only the rhythm was wanting, and the performance was ruined thereby.

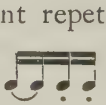
Mechanical Instruments and Accent.

Everyone who has listened to the machine known as the Piano-organ, must have noticed that, when it plays a properly constructed Waltz, it entirely satisfies our rhythmical feeling, in spite of its inability to produce accent. One reason seems to be that the single bass note at the beginning of each bar is more prominent than the rest, for a bass string has more powerful vibrations than strings of the higher pitches. This prominence of the single bass note, coming in the expected places, in addition to the harmonic structure of the tune, acts to all intents and purposes like a single stroke on a drum, and thus satisfies our demand for an accent. And what we have said of the waltz applies also to other music in which the construction is very simple, and the accents would be, on a musical instrument, somewhat marked.

But if the music is not very simple in its harmonic construction, or if it is not already familiar to us, a piece played by mechanical means may be incomprehensible. We remember hearing a modern composition which was unfamiliar to us played on a pianola many times over, but we never succeeded in making out where its accents should come, and from being at first meaningless it became with repetition an irritation to us.

While investigating the question of rhythm in connection with mechanical instruments, we had an

opportunity of visiting the fine collection of musical instruments at the *Deutsches Museum der Naturwissenschaft und Technik* at Munich. Two mechanical organs were set in motion for us, one being an ancient specimen, the other containing all the most modern improvements. We found that both instruments had been prepared to play the same piece, namely, Weber's Overture to "Oberon." As a coincidence, we remembered that some thirty years ago a gentleman, wishing to exhibit the powers of his newly-acquired Orchestrion, had selected the same piece as the first on his programme. Why is the Overture to Oberon so especially favoured by the owners of mechanical instruments?

The reason struck us at once, on hearing it at Munich. The frequent repetition of the figure

in various melodic shapes, gives this piece a specially marked accentuation apart from stress, so that it is found to suit mechanical instruments particularly well.

In England and France it is the custom to play marches on the organ, in spite of the fact that the march requires to be specially accented, and the organ has no accent of its own. Here, again, the simple harmonic form of the march, and the juxtaposition of longs and shorts come to our assistance. The ease with which an "Organ March" can be

composed and executed has led to its abuse in the hands of incompetent organists, who have not sufficient intellectual development to discern that the cold calm accentless organ is relentless in its exposure of anything approaching poverty of invention or want of intelligence on the part of composer or player. The "Organ March" can only be really effective when written by a composer of high intellectual power, and played by an executant of considerable intelligence; otherwise it will sound either trivial or vulgar, both of which qualities are particularly out of place on so noble an instrument.

Space forbids us to enter into a discussion of the rhythmical structure of contrapuntal and other music more closely associated with the organ. Our only reason for alluding to the instrument at all is to show how large a place our imagination takes in listening to or performing instrumental music.

The Rhythmical Scheme of a Complete Composition: Brahms' Rhapsody, Op. 117.

All compositions that are conceived and carried out at a reasonably high level of art will be found more or less interesting from a rhythmical point of view; for, while melody and harmony produce grace and beauty, rhythm gives force and dignity to the music.

From the big drum of the Salvation Army to the dignified accents of a Beethoven or Brahms is a far cry. Yet the big drum, which drives the accent home

into the heads of those for whom it is intended, has the same function as the rhythmical features of classical music, namely, to give character to the melody. The difference is that the big drum, hammering at the accents incessantly, leaves nothing to the imagination, while the classical composer often suggests more ideas than he allows to be heard, as, for instance, when frequent rests occur. The big drum makes its appeal to those that cannot think for themselves. The rhythm of classical music is intended for cultured and sensitive brains, and the more the rhythmical sense is cultivated, the greater pleasure does an imaginative rhythmical structure give. Both methods of appeal have their place in the world; but each method would annoy rather than stimulate if offered to an audience for which it is not intended. We propose to examine how rhythm, which in its most elementary form is represented by the Salvationist's drum, affects the ethos of artistic compositions when used in its most highly developed form.

To analyse a number of compositions would swell this work to too large dimensions. We must therefore be content with a few only, leaving to the reader the fascinating task of examining others, and he will find that there is no lack of material. So enormous is the mass of rhythmically interesting music that it is embarrassing to have to make a

selection, but we will take Brahms' Rhapsody in E flat, Op. 119, No. 4, as an example of dignity and strength, combined with a delicacy and an imaginative rhythmical structure of the highest order.

The tempo is *Allegro risoluto*. The general form is a modern development of the old Rondo, in which a chief subject recurs several times, with contrasting subjects between its recurrences.

The principal subject is followed by a second subject in the dominant, after which it is repeated. Then comes a third subject, in the relative minor, a fourth, in the subdominant, and a return through the second to the first. The piece ends with a coda, of fresh material.

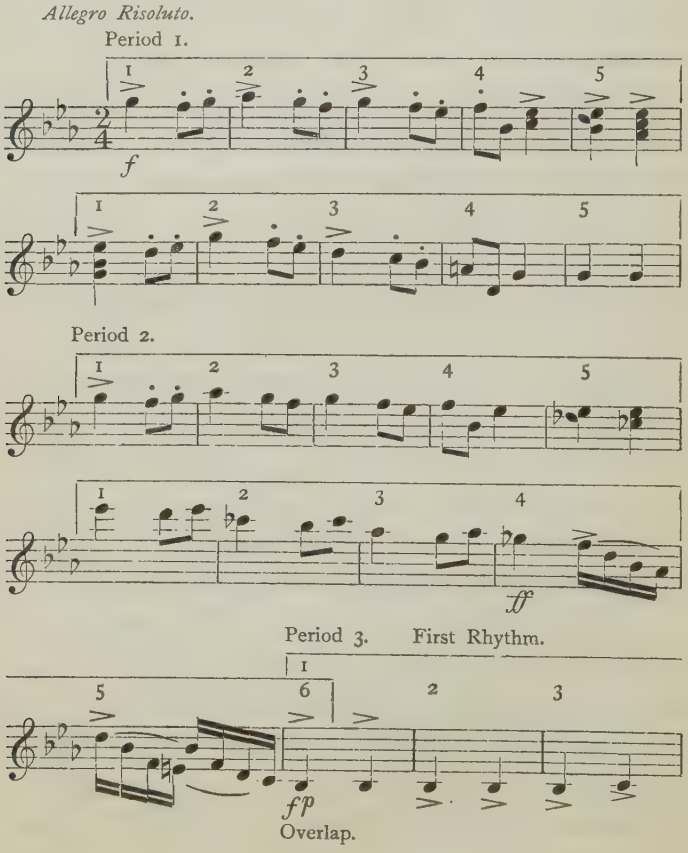
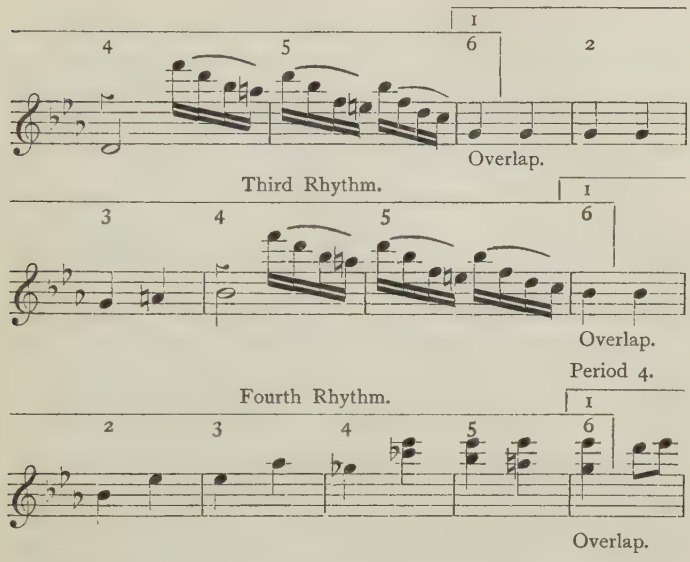
The Rhythms of the principal subject are of five Measures each, a form of which Brahms makes considerable use in his shorter pianoforte works. Its appeal to the imagination, its freedom from convention, and its broad outline, give such pieces as it occurs in a peculiar charm, which, while it makes them particularly attractive to the cultured musician, is found a little difficult, perhaps, by those who are only accustomed to simpler forms. We have already alluded to it on page 154, where we compared it to the "Heroic Verse" of English Poetry.

Opening with strong masculine dactyls, in which the accented notes are made more forcible by *sforzandos*, the first Rhythm ends with a solemn

spondee, whose two notes are likewise impressed on us by *sforzandos*, and, as if to strengthen the effect of the spondee, the unaccented note which precedes it is also given a *sforzando*.

Ex. 52.

Brahms Rhapsody (Op. 119, No. 4).



In the dactyls, the contrast between the sustained *sforzando* crotchet and the quavers shortened by *staccato* enhances the accents, which in the first three measures are marked as strongly as possible. Then there is a lessening of accent, the fourth measure having on its strong portion two quavers, and a crotchet on its weak place. This change of accentuation has the effect of keeping the attention on the alert.

The fourth measure leads us to expect a feminine full close and a four-measure Rhythm ; but we get instead an unexpected chord, a fresh form of accentuation, and an additional unexpected measure in the Rhythm.

The same features are found in the second Rhythm, except that here the fourth measure ends with no chord at all, only the bare octave. We are left in the air, as it were, and the first Period ends with nothing approaching a close of any kind.

For we have a big work before us, in which the expectation must be kept alive, and not checked by conventional formality.

The second Period opens with a repetition of the first Rhythm of the piece. But in the fourth measure there is an important change. Instead of the chord on its second half, showing plainly that there is to be no full close, there is again a bare octave. We are again left in suspense for a moment, and an unexpected modulation occurs, leading to the dominant of the principal key.

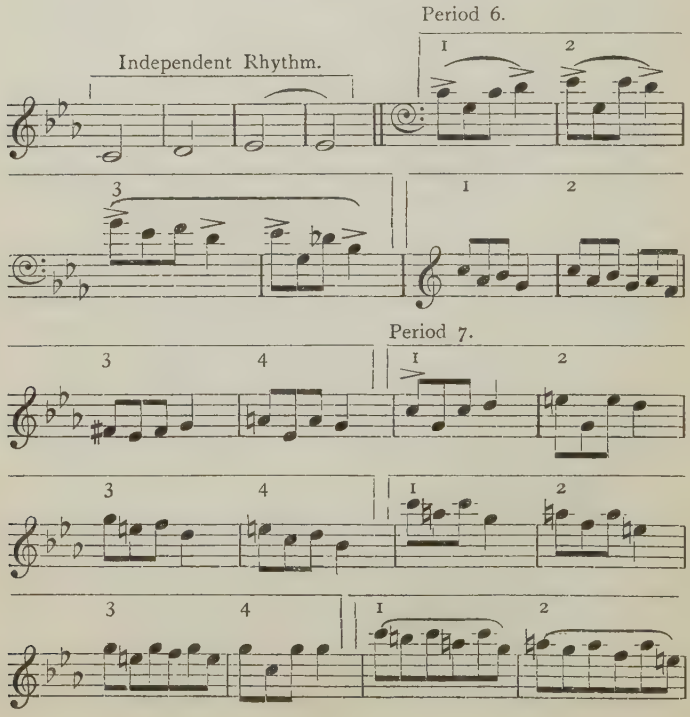
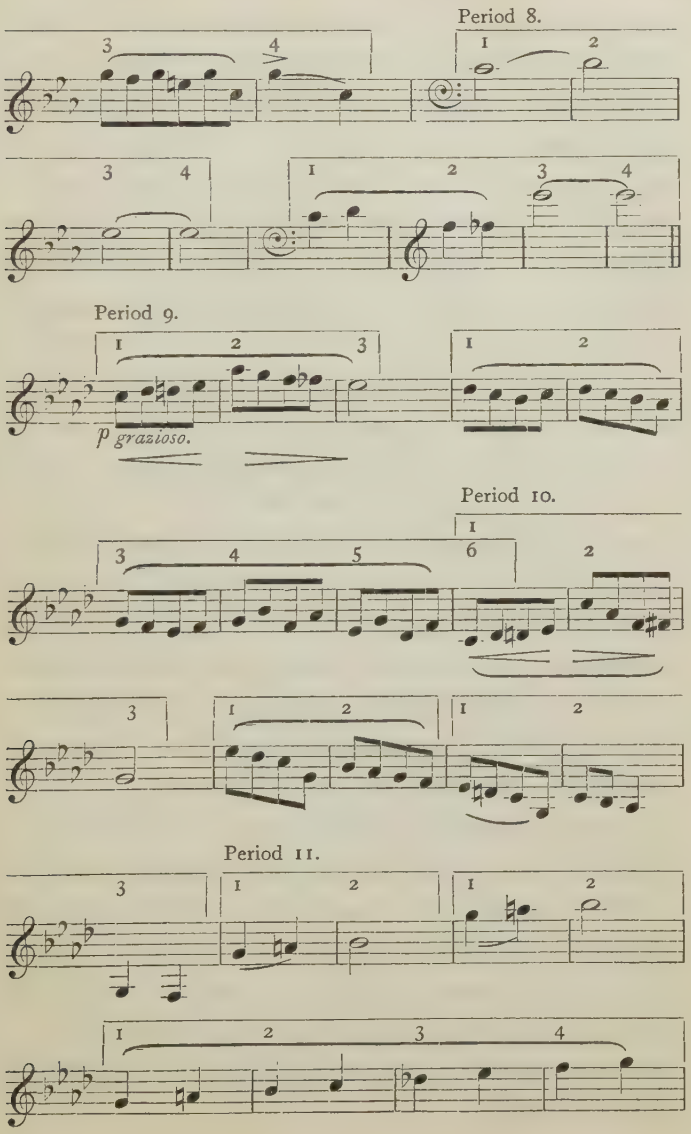
The second Rhythm of this Period has six measures, and ends on the low B flat marked *fp*. There is an Overlap here, for with this note commences the new Period. The *f* refers to the Period which has just concluded, and the *p* to the new Period which commences at the same moment on the same note. The fourth measure of this Rhythm, instead of having its natural accent weakened, as in the preceding Rhythms, has it strengthened by a *sforzando* ; and the weight of the spondee, which is heard in the bass, is lightened by the subsidiary semiquaver accompaniment of the right hand. Let us play the

second Period apart from its context, and we shall find that it seems to demand a masculine close on the *fp* note, thus producing a six-measure instead of a five-measure Rhythm. The structure of the harmony and melody are sufficient to account for this demand, and it is strengthened by the fact that we are here completing an important section of the piece, and embarking on a new key. In a corresponding passage, later in the movement, the entry of the semiquaver motive is so arranged that it leads to a crotchet *fp* on the fifth, not the sixth measure of the Rhythm. See Ex. 55. This is absolutely logical. The first entrance of the dominant key is an important event, and the previous Rhythm seems to demand a masculine close, which it would not get if we adhered rigidly to the five-measure form. In the seventeenth period, Ex. 55, a masculine close is produced without altering the flow of the five-measure rhythms; the modulation there is merely transient.

The third Period has four Rhythms, three of which are alike, consisting of solemn spondees, followed by two more in the bass, which are, however, lightened by an accompaniment of semiquavers in the right hand. In the fourth Rhythm of this Period the spondees are continued to the end in the right hand, the semiquaver accompaniment of the last three is in the bass, and there is a *crescendo* to *ff*. The reiteration of a single chord in the last two measures

of each Rhythm here gives way to a reiteration of a single note, accompanied by various harmonies which lead back to the original key of E flat; and we may look upon this Rhythm as containing six measures, the last overlapping the first of Period No. 4.

Period Nos. 4 and 5 are rhythmically a repetition of Nos. 1 and 2. No. 5 leads to a deceptive cadence which introduces an independent single Rhythm of four measures, Ex. 53, forming no part of a Period,

Ex. 53.


Period 8.
Period 9.
p grazioso.
Period 10.
Period 11.

but serving as a kind of bridge by which we pass over to the new subject in C minor. This "bridge" is made use of again later on.

The five-measure Rhythms are now given up, and the C minor section is in orthodox four-measure. It contains two Periods only, the first of which (Period 6) has two, and the second (Period 7) three Rhythms. The general character is still spondaic, as indicated by the *sforzando* on each half-bar. This gives it dignity, while the division of the accented half of each spondee into a triplet gives movement and life to a form of rhythm which, if continued too long, would be apt to become heavy.

Since the frequent repetition of the single triplet, combined with the spondaic character of the music, would make for monotony, it is varied in the second Rhythm of each Period by two successive triplets in a single spondee, while in the final Rhythm of Period 7 three successive measures are made up entirely of triplets.

The whole of this section is practically built on simple tonic and dominant harmonies, the greater portion being on a tonic pedal. The melody is simple in the extreme; yet so carefully is the rhythmical scheme thought out that the result is a movement in which dignity and vigour combine in an appeal to the highest imagination and the noblest musical emotions.

Did Brahms argue the matter out in any such way as that which we have indicated? Did he deliberately set to work to put a few simple chords together and then clothe them with a rhythm that should satisfy the conditions we have described? We prefer to think not. We prefer to believe that it was the instinct of his great genius, combined with a highly cultivated brain, that prompted him to write this passage without seeking for æsthetic reasons why it should be thus or thus. The work of genius is to create: it is the work of the analyst to find out, if he can, the æsthetic reasons why the genius constructed his work in such a way and no other.

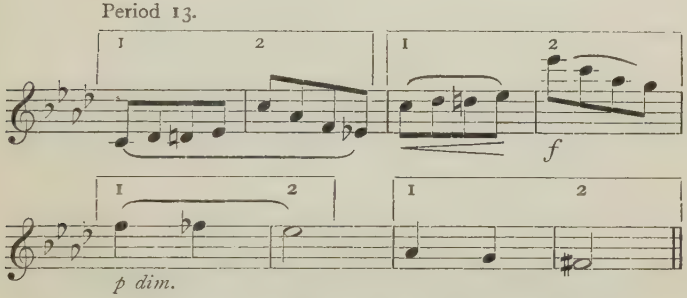
Our C minor section ends with an orthodox full close in its tonic, in the feminine form, perhaps in order that the transition to the next passage should not be too abrupt. What we, for convenience, have called a "bridge" now recurs, but this time its single Rhythm is followed by a complementary Rhythm, the two together forming the eighth Period. The composer is not content to make the second Rhythm here exactly like the first. On the contrary, he increases the interest by making the first two measures move twice as quickly as the corresponding measures of the previous Rhythm, and then rouses our expectation by dwelling for two whole measures on a $\frac{6}{4}$ chord of the new key that is about to enter.

The rhythmical scheme of the section in A flat, Periods 9 and 10, is peculiarly delightful, even for Brahms, whose music so abounds in delightful rhythmical expression. If we count the bars, we shall find that the ninth and tenth Periods contain the orthodox number of eight measures each. It is when we examine the arrangement, the Diæresis, of the Period, that the fascination begins. In addition to the effect produced by the delicate and original form of the accompaniment, we find that there is an equally delicate and carefully thought out rhythmical scheme. First we have a Rhythm of three measures, then one of six measures. But the six-measure Rhythm is divided by means of the slurs into a phrase of two followed by one of four-measures, which overlaps and sounds like a three-measure Rhythm. Hence our eight-measure Periods are arranged in the unusual form of $3+2+3$, in place of the orthodox $4+4$. This melody is quite Greek in its rhythmical charm. The Greeks attached great importance to the Diæresis, the way in which any rhythmical section was divided; and Brahms has applied a novel Diæresis, all his own, to this melody.

The eleventh Period is also of eight measures, but its Diæresis is orthodox. Its first Rhythm is divided into two pairs of measures, while its second, according to the principle explained on page 146, contains four undivided measures.

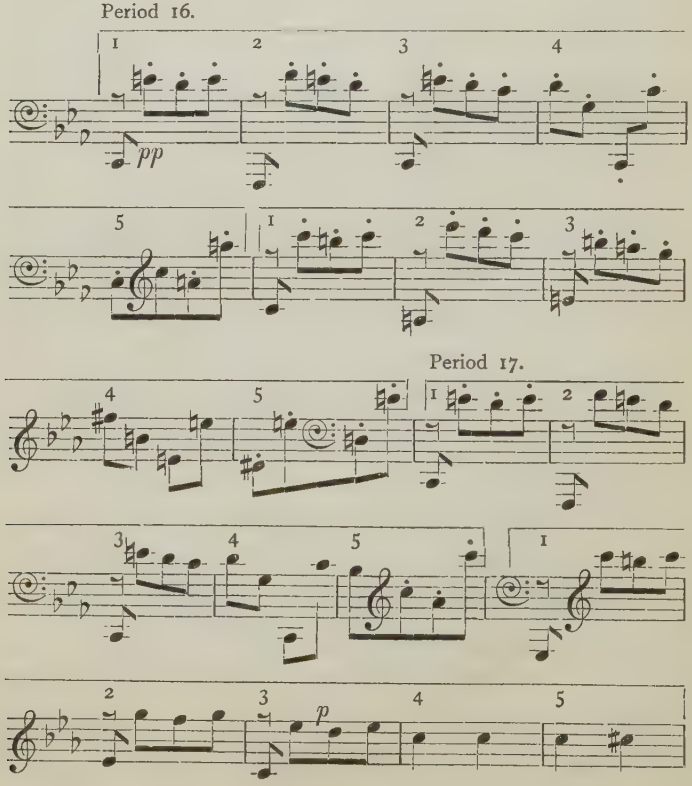
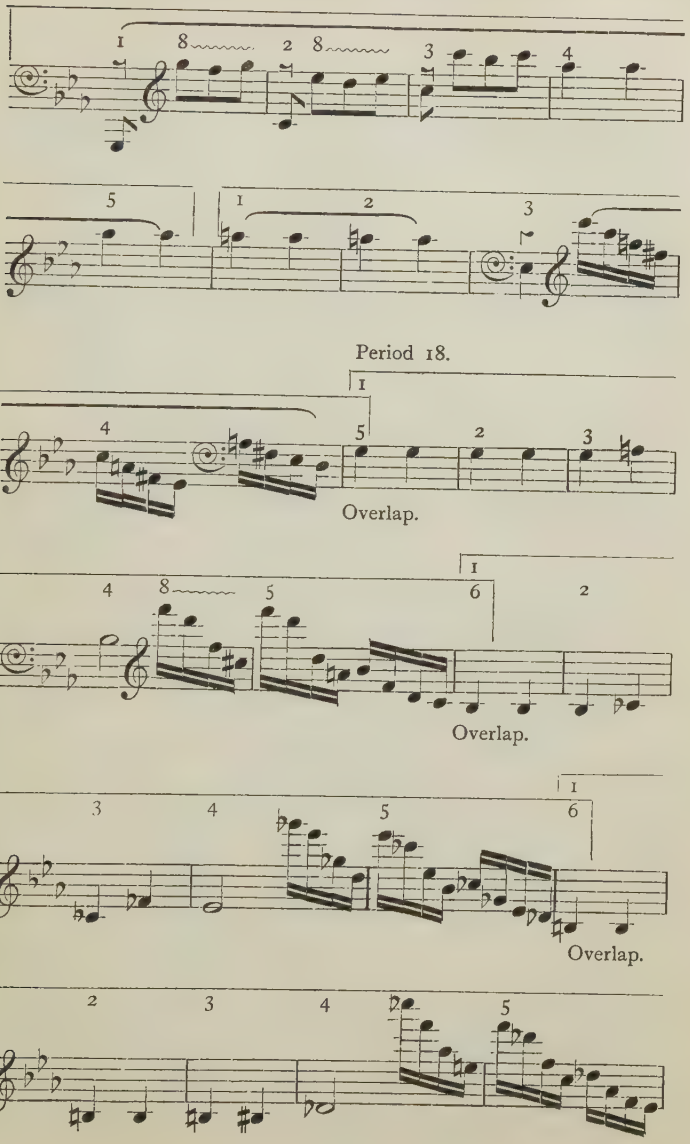
The twelfth Period is rhythmically a repetition of the ninth.

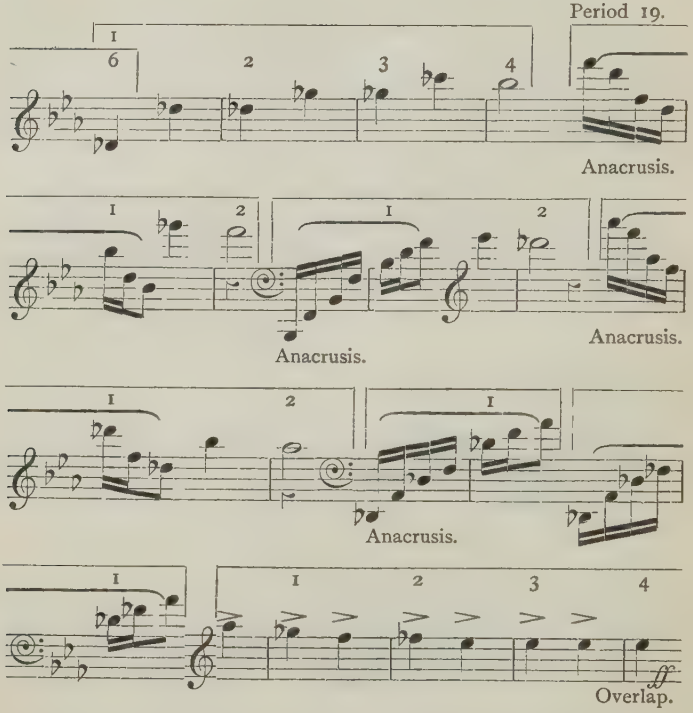
The thirteenth Period, Ex. 54, consists entirely of two-measure phrases, which, contrary to the general rule, are not followed in the same Period by a four-measure Rhythm. The feeling for the rule is not, however, injured, since this Period is succeeded by a

Ex. 54.

series of unbroken four-measure Rhythms, in the fourteenth and fifteenth Periods. Being a repetition of the scheme of the sixth and seventh (enhanced by additional triplets) these two Periods require no special comment.

We now return to five-measure Rhythms. The sixteenth and seventeenth Periods are an elaboration of the first and second. The dactyl and spondee forms are retained in the bass, while the right hand divides the longer notes of these forms so that there are four quavers in each bar. In the sixteenth Period the principal melody, uttered with the extra

notes, combined with the *staccato* and *pianissimo*, produces a mysterious and agitated effect, and in the seventeenth this new motive is heard again, but in strict *legato*. The contrast between the *staccato* of the sixteenth and the *legato* of the seventeenth periods is fascinating. The Rhythms adhere to the five-measure form: the music continues *pianissimo*:

Ex. 55.


Period 18.
Overlap.
Overlap.
Overlap.



each new Rhythm brings the *motivo* at a higher pitch than the last, producing a delicate example of that effect which is known to the Germans as "Steigerung," for which we have no technical equivalent.

The seventeenth Period ends with the same melodic figure as the second, but with the difference already explained on page 197. The second and third Rhythms are here carefully slurred by the composer in such a way as to enforce the fact that they are of five measures, while the last Rhythm is

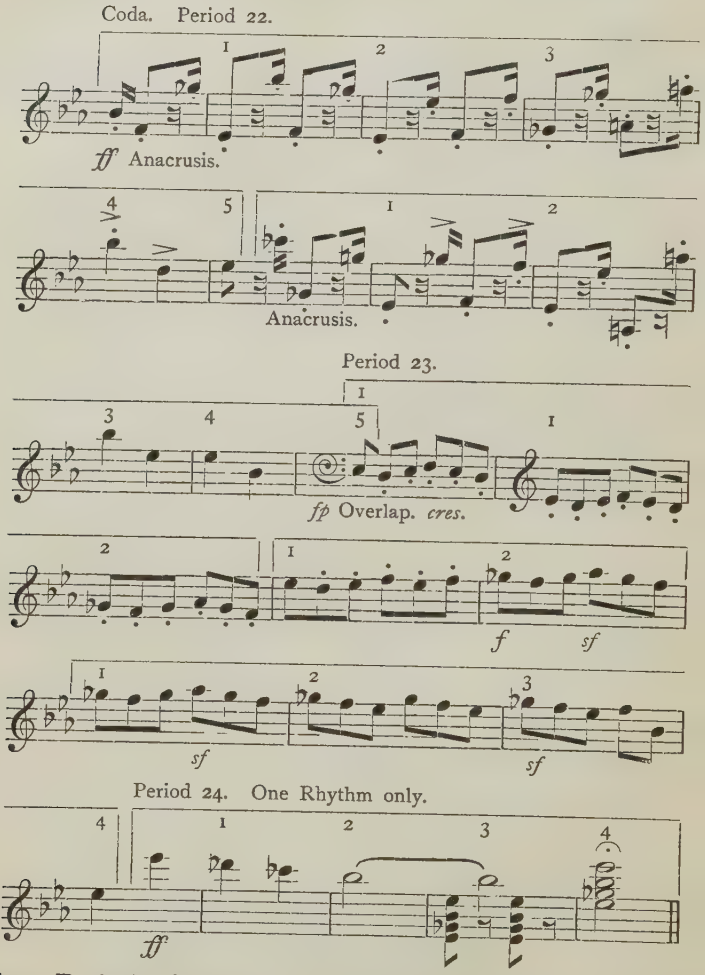
divided into two-measure phrases by the same means.

The eighteenth Period forms a new "Steigerung." It has four Rhythms, of which the last has four measures, and makes a crescendo from *pp* to *f*.

The movement now becomes very stormy. Tremendous chords alternate with the great arpeggios. The rhythm changes. Attention is to be centred for a time on the grandeur of the harmonies rather than on rhythmical refinements. The first Rhythm of the nineteenth period contains eight measures, divided into pairs, or we may say that there are four Half-rhythms in succession, and each rhythm is anacrusic. The Half-rhythms are sharply defined by masculine closes, the final one increasing the breathless excitement by being cut into two single measures. The series of two-measure phrases is followed by an undivided four-measure Rhythm which completes the Period, and leads to the *reprise* of the chief subject in Periods 20 and 21.

With the twenty-second Period, Ex. 56, commences the coda. It introduces a new figure, and is anacrusic. It begins with a five-measure Rhythm, but the second Rhythm is broken into three single measures, succeeded by a group of four. The restless excitement is increased by *sforzandos* on the unaccented detached semiquavers of the right hand, and fresh ardour is aroused in the twenty-third, the

Ex. 56.



last Period, for the semiquavers here give way to staccato triplets, and the Period, which commences *piano* works up to *fortissimo*, while the melody

gradually rises in pitch through a space of two octaves. The final cadence is occupied by a single rhythm of four measures in ponderous chords, commencing with an Anacrusis.

This composition is only one amongst the many examples Brahms has given us of his mastery over rhythmical possibilities. He pushed forward the modern development of the art of music in many directions; but we believe that in no direction was his work more important than in the impetus he gave to the cultivation of a high, artistic, emotional, and intellectual sense of rhythm.

CHAPTER IX

Brahms, Symphony in D, Op. 73—Tschaïkowsky, Symphonie Pathétique, Op. 74

Allegro non troppo, Key D, Time Signature $\frac{3}{4}$.

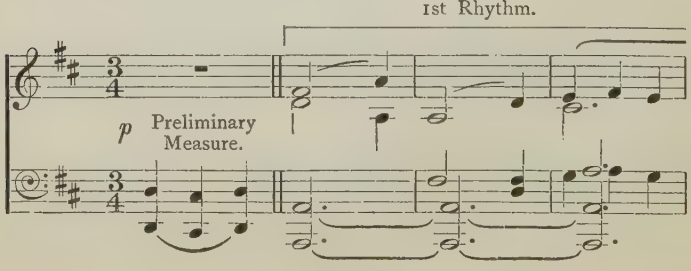
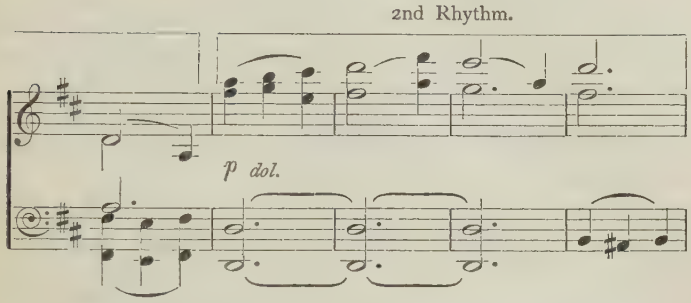
Rhythmical Analysis of Brahms' Symphony No 2 in D, Op. 73.

The bars are simple, hence the down beat of the conductor marks the accent of each Measure, and the Anacrusis, when it occurs, is easy enough to distinguish. The Primary note is the crotchet.

The movement opens with a Preliminary Measure, which is succeeded by a dignified Period containing only Primary accentuation. The first Rhythm is allotted to the horns and bassoons, the second to the clarinets and bassoons.

Ex. 57.

Brahms' Symphony (Op. 73).



The second Period, while rhythmically the counterpart of the first, and allotted to the same sets of instruments, differs from it melodically, for it closes in A, and the close is prolonged through seven measures. During the cadence the strings enter, almost imperceptibly at first, then becoming gradually more audible, and finally, after the wind has ceased to be heard, they carry on an arpeggio figure alone, always in Primary notes, through the space of nine bars. Rhythmical phrasing seems to cease, and give way to a vague wandering up and down in unison on a triad and dominant seventh. But this vagueness is only apparent: in reality the change from the triad to the chord of the seventh marks the four-measure construction of the passage with such skill that, while it seems to be formless, it is really in conventional form, and it is left to the cultivated hearer to discover and appreciate the art with which the underlying convention is hidden.

The unison passage ceases. The roll of the drum

is heard on the tonic for a whole measure *pianissimo*, unaccompanied. We must listen carefully here, for the drum-measure is the first of a new Rhythm, which is completed by the trombones in three bars of harmony.

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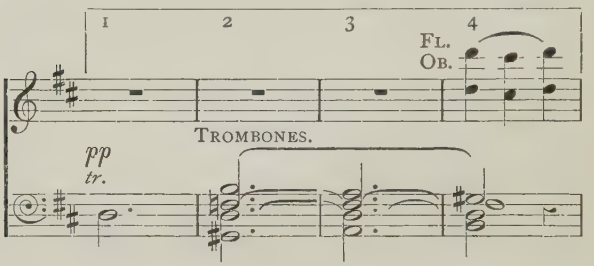
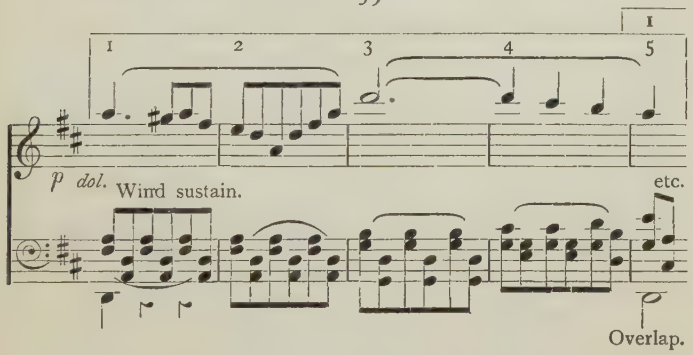

The final measure of this Rhythm is taken up by the flutes and oboes, in a reminiscence of the Preliminary Measure with which the movement opens. The four-measure Rhythm allotted to the drum and trombones is repeated with new harmonies: and then, with a single tap of the drum, it enters again for the third time, with modifications, and leads to the new subject in the key of D, shown in Ex. 59.

Down to this point we have heard nothing but Primary Rhythm, and there has been an effect of solemn dignity and grandeur, of solidity and earnestness of purpose befitting a great and important work of art. We now experience a lighter vein: Subsidiary Rhythm enters, and for the rest of the movement it plays an important part. It is, of course, a commonplace of

musical composition that the interest can be enhanced by the gradual introduction of notes quicker than those of the opening subject, and Brahms is here only using an effect well known to every composer. But there are two ways of using it. The increase of movement may be introduced in such a way as to make the listener feel that it is only there because the composer has come to the end of his resources

Ex. 59.



in Primary Rhythm. The other way is to introduce it in such a manner that the listener is surprised and pleased at its appearance. The first method is due to the skill of the highly trained workman : the second is that of the great artist.

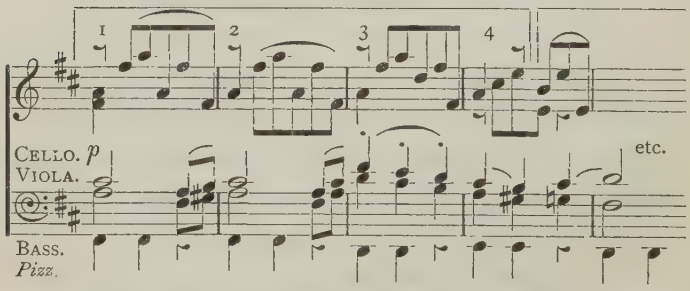
In the present instance we are not given a repetition of the first subject enhanced by Subsidiary Rhythm, though we perhaps feel that the time has come for an increase of movement. Brahms seizes the opportunity of introducing an entirely new subject

at the point where the Subsidiary Rhythm enters, thus attracting our attention away from the formal detail of construction, and charming us with new and beautiful melody.

This melody, beginning with subsidiary notes, and accompanied by them, rises to a sustained high note and then descends. It contains a Period of $5 + 5$ measures with an Overlap, which makes the Period nine measures in length. It is followed by several pairs of measures, ending, according to rule, with an unbroken Rhythm of four measures. We now have a succession of two-measure phrases, which end with a legato four-measure Rhythm on strings and bassoons.

A new and dignified subject, commencing thus,

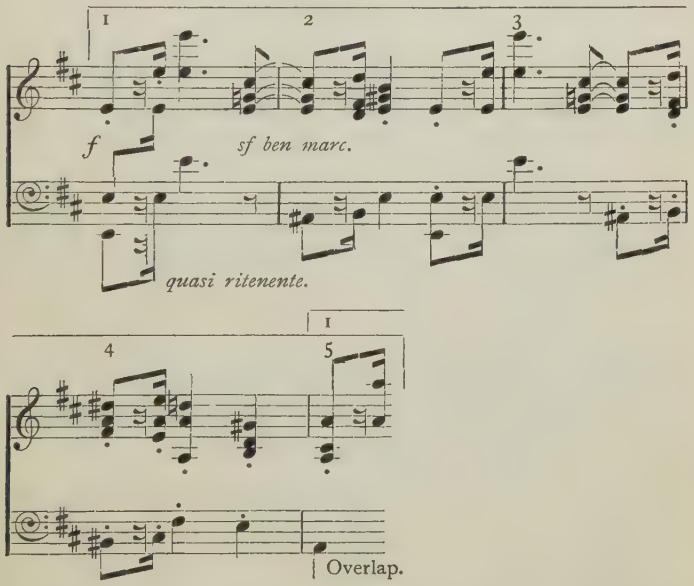
Ex. 60.



is in well defined four-measure Rhythms (with occasional Half-rhythms) throughout its course, and its closes are for the most part feminine. It is "*cantando*," "singing;" the chief melody is allotted to the

first string of the violoncellos, and there is something particularly fitting in the way with which tone-colour and melody seem to suit one another absolutely. The violas play below the violoncellos, and the double basses mark the rhythm by their pizzicato notes on the accents.

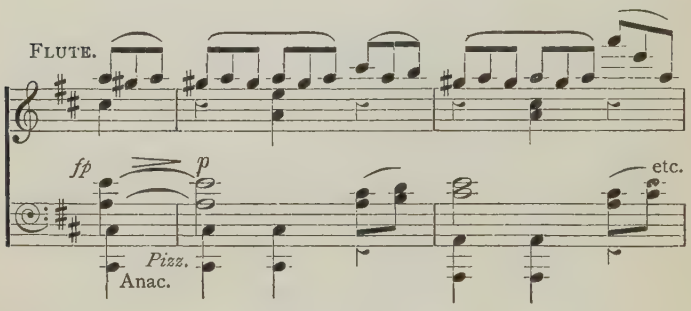
It is succeeded by a contrasting new subject in "dotted-note" rhythm, Ex. 61.

Ex. 61.

A nine-measure Period, $5 + 5$ with Overlap, whose vigorous character is due equally to the rhythm and the large melodic intervals, is succeeded by a Period $4 + 6$ of strong staccato Subsidiary dactyls, which give

way to the remarkable syncopated dactyls shown in Ex. 25, page 100.

The syncopated Subsidiary dactyls are the accompaniment to a sustained anacrusic melody in Primary notes, distributed between the basses and violins. It is in Half-rhythms, defined by the bowing.

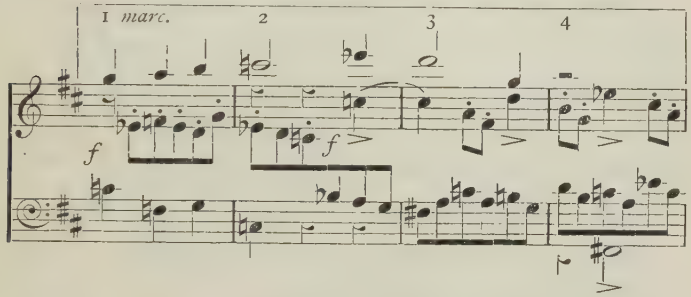
The motive of Ex. 60 re-enters, with Anacrusis, in A Major, and the flute plays a beautiful accompaniment to it in Subsidiary triplets, thus :

Ex. 62.

The triplets occur again beneath the melody in double counterpoint. A series of four five-measure Rhythms, which, owing to their Overlaps, do not disturb the four-measure form, conclude the first portion of the movement, leading to a double bar and Da Capo.

The "working out" section commences with the first five bars of Ex. 57, embellished with Subsidiary notes, and arranged at some length in very definite four-measure phrases. The second Rhythm of this

subject (Ex. 57, last four bars) is provided with two new Subsidiary motives, giving a fine example of triple counterpoint.

Ex. 63.



We quote the subject with its two counterpoints only, omitting the filling-in parts. It is cut short by the omission of its last measure, an alteration which is adhered to in all the inversions of the counterpoints.

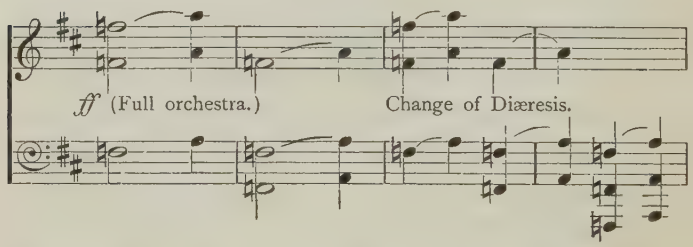
The first counterpoint, on the violas, starts with the longest possible Anacrusis, for it occupies a whole measure except the accent. This counterpoint keeps up an unbroken flow of *staccato* Subsidiary notes.

The second counterpoint, on the second violins, begins on the last Primary note of the measure, which is made *sforzando* to enforce the Anacrusis of the new motive. This motive, it will be noticed, throws its accents anywhere but in the normal places. Its eccentric conduct in this respect makes its presence felt, and adds much to the interest of the passage. Some of the wind instruments fill in the harmonies,

and at the same time aid the second counterpoint in marking its accents. When the triple counterpoint has had its say, the Preliminary Measure of Ex. 57 is heard on the trombones, and is now worked up in pairs of measures with Diæresis of melody, and in diminution, by various wind instruments, to a *tremolo* accompaniment on the strings, till it gives way to a favourite device with Brahms, of changing the Diæresis of the $\frac{3}{4}$ bar to that of the $\frac{6}{8}$ bar : see page 43.

After a *fortissimo*, in which, amongst other things, a change of Diæresis of the first measure of the opening subject occurs, Ex. 64,

Ex. 64.



the orchestra softens to *piano* and Ex. 57 re-enters, accompanied by Ex. 59 as Subsidiary work, and the third section of the movement runs its normal course. From a rhythmical point of view it is naturally more or less a repetition of the first section, with slight differences of detail. The four-measure Rhythm preponderates, and where a five-measure occurs, it is usually concealed by an Overlap,

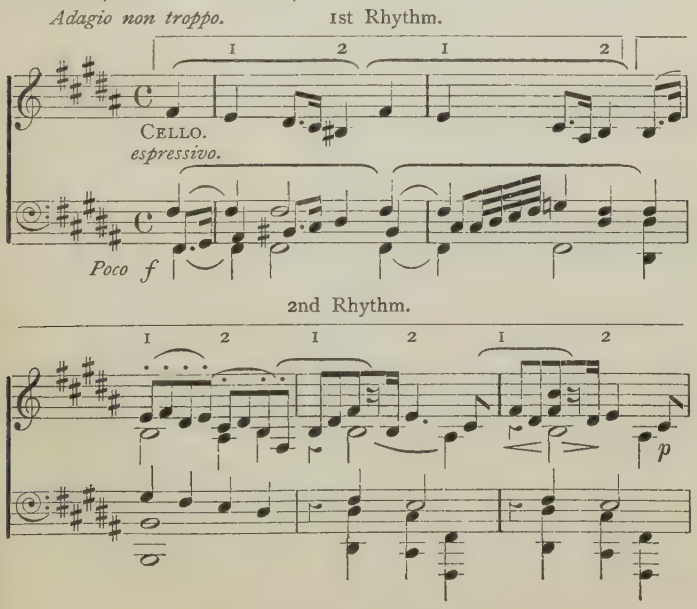
so that the general effect is that of easily understood four-measure groups.

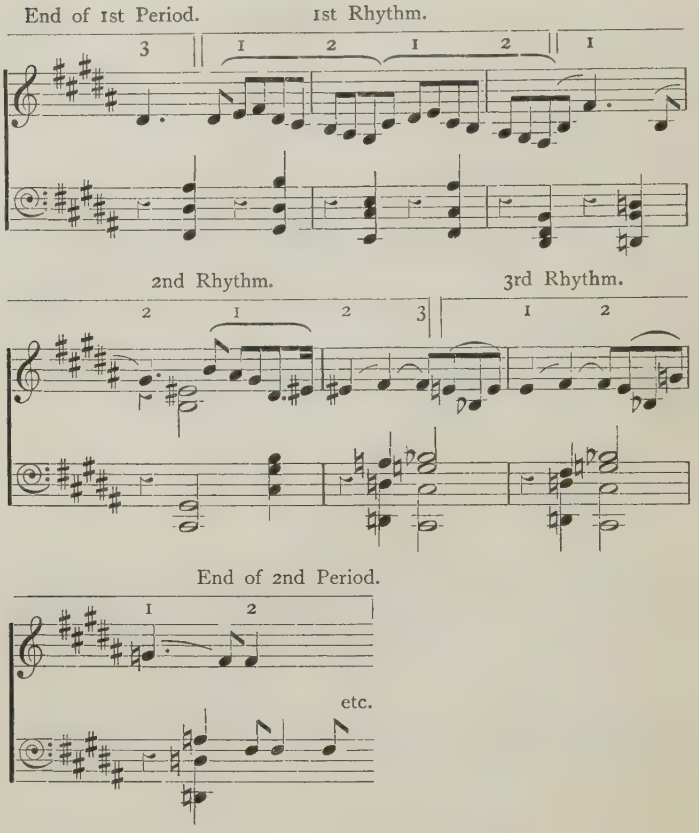
Adagio non troppo. Key B. Signature C.

It is impossible to describe the rhythmical subtleties of the opening passage of this beautiful movement without a full quotation. Ex. 65 shows the first two Periods, with the composer's phrasing. In order that the underlying rhythmical construction may not be obscured, we have omitted some of the wind parts which merely double those given.

Ex. 65.

Brahms (Symphony No. 2).





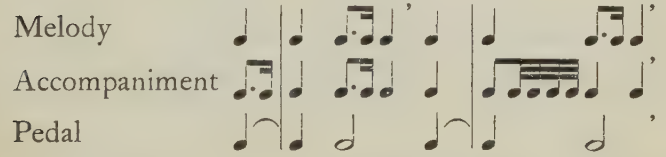
The bars are compound, each containing two Measures, and the crotchet is the Primary note. The melody is given to the violoncellos. The first Rhythm consists of four Measures, whose melody is carefully divided by the bowing into two similarly constructed Half-rhythms, each of which begins with the Anacrusis.

The horns and double basses sound a solemn syncopation in notes of the value of one Measure each, on the dominant pedal. The first Anacrusis of the violoncello is accompanied by a dotted Anacrusis on the bassoon. In the second Half-rhythm the bassoon has no dotted note in its Anacrusis, but calls attention to itself, and slightly modifies the general rhythm, by the rapid little scale of demi-semiquavers, the effect of which is to bring into prominence the unaccented note on which the scale ends.

The first Rhythm concludes with a Full Close, but it is obscured by the dominant pedal below the tonic triad, by which the composer rounds off the edge of the phrase.

So far we have had the following combination of rhythms :

Ex. 66.



The second Rhythm introduces new material. Like the first it is divided into pairs of Measures ; but the second pair is unexpectedly repeated with an altered melody. This at once attracts attention : what will it lead to? Naturally a full close on the

tonic triad is expected, after the dominant seventh has been twice so prominently heard in a single Rhythm. But we are again surprised. The tonic triad is hinted at: the seventh, E, falls to its orthodox note, D♯, but instead of the other parts of the chord leading to their regular resolution, they pause for a single beat, and then enter on an entirely unexpected chord, so that the end of the Period, like the end of the first Rhythm, is concealed by the avoidance of what, in the conventional and orthodox style, should occur here.

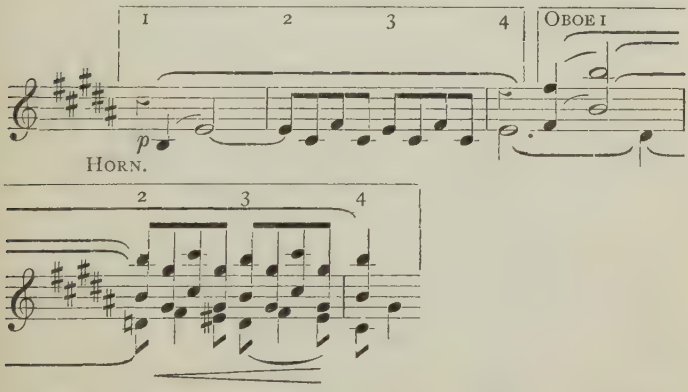
By this deceptive cadence the first Period is welded to the second, and we are carried on without a strongly defined punctuation to the next sentence. The thing probably seems formless and meaningless to many, especially to those who like to have everything clearly marked and easily understood. But to those who can appreciate it, this avoidance of well-marked closes, this subtle concealment of a form which underlies the whole as strictly as that of a Haydn quartet, is particularly refreshing and attractive.

The second Period contains three Rhythms, of which the first is divided by the bowing into two similar pairs of Measures, each beginning with a quaver as Anacrusis. In the second Rhythm a phrase of two Measures divided into 1 + 1, is followed by a phrase of three Measures. The third Rhythm

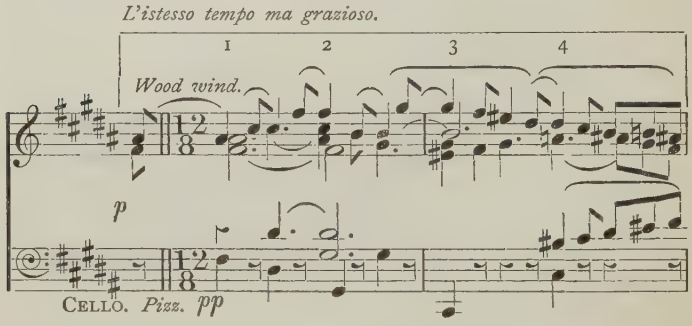
has four Measures, commencing with the Anacrusis of three quavers, the largest Anacrusis we have yet had in this movement. It is divided by the bowing into 2 + 2 Measures.

Here the second Period ends. It contains, like the first, several unexpected harmonies which conceal the ends of phrases, and make a demand on the intelligence of the listener, so that the whole is welded together in a continuous Melos.

After a curtailed repetition of these two Periods, the horn enters in a solo passage, making a contemplative melody as follows :

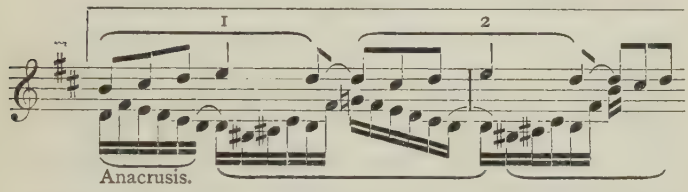
Ex. 67.

This motive is taken up in turn by other wind instruments and the strings. It will be noticed that it is anacrusic and has Rising accentuation, but its second accent is omitted, and this gives more force to the accent on the final Measure.

There is a change of signature to $\frac{12}{8}$, the new material being indicated as "L'istesso tempo." In other words, the Primary rhythm continues to be duple, while each Measure is divided into Subsidiary triplets. The $\frac{12}{8}$ bars contain two Measures each: hence we must look upon this part of the movement, for rhythmical purposes, as if it were still in Common Time. In fact, later on, the $\frac{12}{8}$ is actually combined with the C signature.

Ex. 68.

The first two Rhythms, allotted to the wood-wind instruments, are of four measures each. Both begin with Anacrusis, and conclude with a feminine close. We notice that the obscurity of rhythm involved in the syncopations and sustained notes of the wind instruments is made clear by the *pizzicato* Primary notes of the violoncellos.

Another melody, Anacrusic, and with Rising Accentuation, appears, being preceded by an "Empty

Time" on an accent. It occurs at first simply: on its re-appearance it is accompanied by a double counterpoint in semiquavers, whose commencement is shown in Ex. 69.

Ex. 69.

It is afterwards accompanied by demisemiquavers, which add very much to the increasing excitement. Its chief motive is then used as a counterpoint to the opening melody, Ex. 65, with a combination of the $\frac{12}{8}$ and C signatures. This arrangement is developed at some length, and the Rhythms are easily recognised.

The final Period of the movement is worth observing, as containing an effect of which Brahms makes use in his Requiem, and perhaps elsewhere. The drum beats soft triplets on the weak portions of measures, being silent on the accented portions. In this final Period use is also made of the demi-semiquaver figure of bar two, Ex. 65: its persistent recurrence here is very effective.

Allegretto grazioso (*Quasi Andantino*). *Signature* $\frac{3}{4}$.

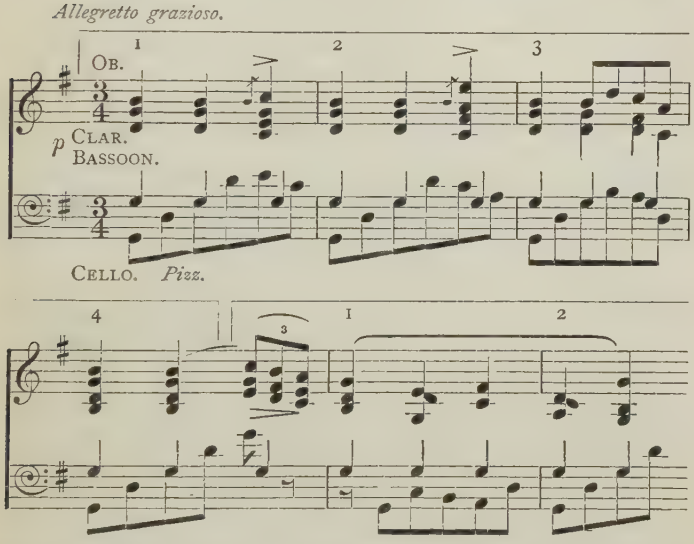
If in the Adagio a mysterious effect has been produced by carefully obscuring the divisions between Rhythms and Periods, in the *Allegretto* the exact opposite is the case. Here everything is as clear and clean cut as in a Mozart Sonata, and instead of a movement full of deep thought and profound sentiment, we have a *Scherzo* which, while not a whit behind the *Adagio* in its intellectual aspects, charms us with its lightness and delicacy of touch.

Its bars are simple, the crotchet being the Primary note. One of its characteristics is the persistent flow of Subsidiary rhythm, chiefly in the accompaniment, which is played on the violoncellos *pizzicato* in quavers; and where the quavers cease on the violoncellos, the motion is maintained by syncopation in other instruments, so that there is no break in its continuity. This refers to the principal subject, but in the other subjects the same features will be found, and the Subsidiary rhythm rarely ceases.

The melody of the principal subject consists of Primary notes for its first two measures, commencing with the accent.

Played simply and without expression, there would be nothing remarkable about the rhythm of these two bars, merely three ordinary cotchets in a

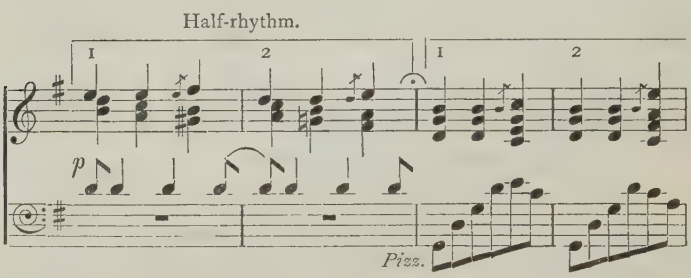
bar. But by a little *nuance* Brahms alters the whole character of the tune, and gives it a spring and life that make it irresistible. He places a *sforzando* on the last crotchet of each bar; he accompanies

Ex. 70.

this crotchet by an unexpected chord, and still further marks it by an *acciacatura*. The result is that the note becomes an Anacrusis, and this gives a special character to the simple melody.

On the last crotchet of the fourth bar there is a triplet, which forms the Anacrusis of the second rhythm, though joined to the end of the first by a slur. This connects the two Rhythms together with excellent effect.

The second Rhythm is of four measures, extended by two repetitions of its closing measure to six measures.

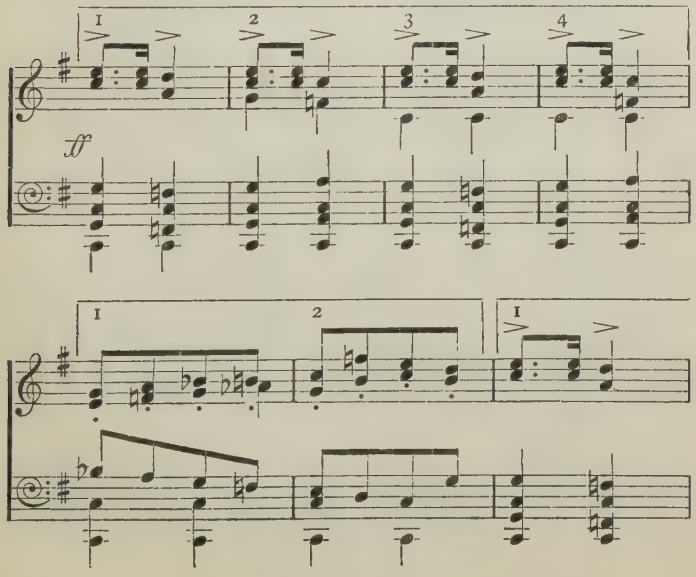
The second Period contains a Rhythm of four measures followed by one of six, and ending with a Half-rhythm; and here there is a slight pause,

Ex. 71.

shown in Ex. 71, which seems to call attention to this half-rhythm, while at the same time it marks the re-entry of the opening theme. The use of half-rhythms in unexpected places is a feature of this movement, and they are introduced, like the other rhythmical divisions, so clearly and decidedly, that there can be no mistake as to what the composer means. We shall have more to say about the kind of pause here used, in Chapter X. The third Period is of $4+6$, arranged in a way that calls for no special description.

This ends the first section of the movement. It is followed by a change from $\frac{3}{4}$ to $\frac{2}{4}$ rhythm, the

subsidiary rhythm running more or less through all the parts, and not only in the accompaniment. The melody is that of the opening subject reduced from triple to duple measure. Its four-measure Rhythms are easily recognisable, till it comes to a half-rhythm after the second period, which prepares the way for a new subject in dotted rhythm, with a most interesting construction. The Period consists of two complete and two half-rhythms, arranged in the order 4 + 2, 4 + 2. The division is very clearly marked by the difference in the internal structure of the whole and half-rhythms.

Ex. 72.

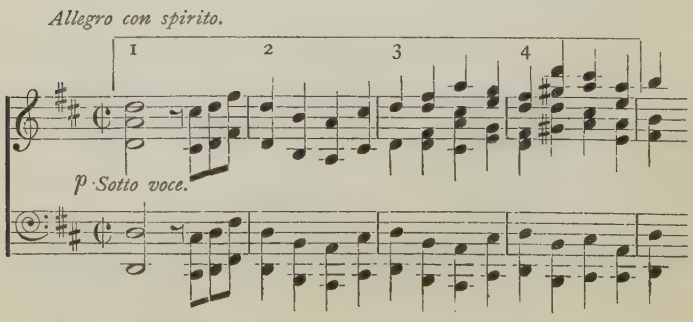


This ingenious device makes for great brilliancy and energy, and, as there is a *sforzando* on each Primary Time, the energy is increased to the highest pitch. After this exciting passage the movement pursues its way *pianissimo*, and leads to a return of Ex. 70.

Six measures of Presto $\frac{3}{8}$ introduce the motive of our last example in syncopation ; it is quoted on page 98, in Ex. 22. The rest of the movement is for the most part a development of the subjects whose opening bars we have given. The time is broken by a pause on the Anacrusis of the final Rhythm.

Allegro con Spirito. D Major. Signature ¢.

The bars are simple, the minim being the Primary note. The movement starts with a peculiarly Brahms-like phrase. A single D is struck in octaves, accompanied by fifths on the strings and

Ex. 73.

brass, *sotto voce*, on the first accent. It is followed by a quaver rest, and then a melody starts off on the strings alone, in unison, with an Anacrusis. We naturally expect the single D, with its special orchestration, to be a Preliminary note, and the melody proper to commence with the Anacrusis. But the composer does not intend anything of the sort, anything so obvious. He has placed a slur over the first four bars, and included the opening D in it, showing that these four bars are to constitute the first Rhythm, and the D is not a Preliminary note, but part of the first Rhythm, separated from its companion measures by a Cæsura.

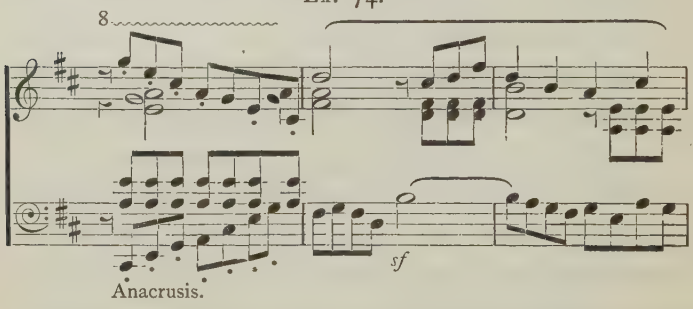
The second Rhythm contains five measures, and a five-measure Rhythm is often made by repeating the last measure of a four-measure phrase. Brahms here does just the contrary ; he repeats his first and not his last measure. The mystery of the opening of the movement is enhanced by the *sotto voce*, by the unison of the first two measures, by three-part writing doubled through several octaves. The first Rhythm ends with a feminine close ; there is no Anacrusis to the second, and the whole of the first Period, except where interrupted by the rest after the quasi-preliminary note, flows on without perceptible division into Rhythms.

The second Period opens with a succession of two-measure phrases, each of which has an Anacrusis

of three crotchets. The whole of this Period, which ends with a six-measure Rhythm, is in only two-part writing down to its last three measures, when four-part enters for the first time.

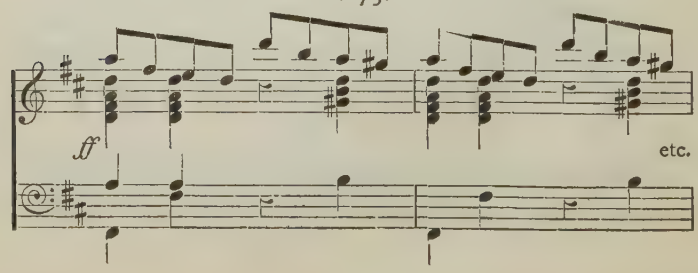
To this point everything has been *sotto voce*. Then there is a rest on the first accent, and the full orchestra bursts in with an Anacrusis of seven quavers, leading to a repetition of the opening period in a simplified form, with full harmony and counterpoint, and with quaver rhythm throughout every measure.

Ex. 74.



The Rhythms now continue for some time to be four-measure, until we come to a brilliant passage

Ex. 75.



ending with a full close in the tonic. This seven-measure Rhythm, whose commencement is shown in Ex. 75, is very telling; while the strings are fully occupied with quavers, the wind and drums mark the accents with the following anacrusic figure:

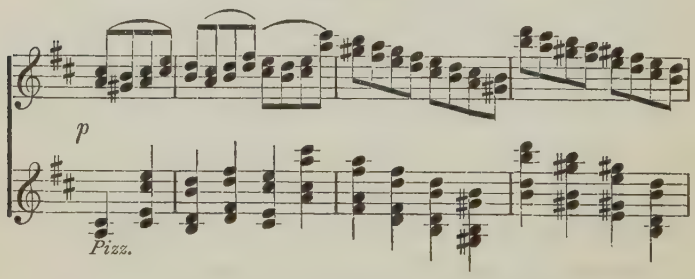
All is now life and fire in four-measure Rhythms, which are strongly punctuated by full closes, the whole orchestra being employed. Then there comes a *diminuendo* to *pianissimo*. Two great arpeggios on the clarinets are heard in the midst of the busy quaver movement that is perpetually going on in the strings, against sustained syncopated notes of primary value in the wind. The violoncellos begin to mark the time with crotchets; the quavers of the other strings give way to crotchets, and finally the second subject enters; it is quoted in Ex. 23, page 98.

It begins with a Rhythm of 2 + 2, followed by a five-measure Rhythm, but as the new Period enters by Overlap on the fifth measure of this last rhythm, the balance 4 + 4 is maintained. Throughout the movement, wherever a five-measure Rhythm occurs, it almost invariably overlaps the succeeding period, as it does here.

The second subject is a strong one owing to the

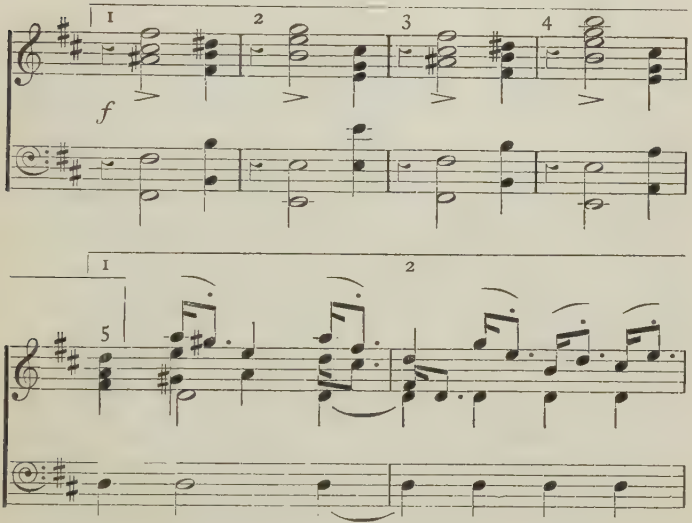
syncopation in its first measure. The melody is for the most part accompanied by quavers in each accented portion, and finally also in the unaccented portion of its measures. It is repeated several times with modifications of its subsidiary rhythm, until it is heard in unison, *forte*, with quaver triplets, and a *sforzando* on the final crotchet of the measure. The triplets do not continue long; a return is made to the quadruplets in quavers, and fresh material grows out of what has gone before.

A particularly attractive effect is the following, in which the wind instruments keep up a flow of quavers and the strings punctuate it with pizzicato crotchets.

Ex. 76.

It is one of those many passages in which rhythm makes its appeal in the simplest possible manner, by notes which are evenly distributed throughout the Period. The charm of this particular example lies in the contrasting tone-quality of the instruments which carry out the two rhythmical schemes.

During the course of the development the following tumultuous syncopation occurs :

Ex. 77.



Overlap.

The first four bars contain the most powerful form of syncopation, that in which the accent is represented by silence. In the last two bars the second subject (Ex. 23) is represented by the bass through rhythm alone—a favourite device with Beethoven—and is accompanied by syncopated Subsidiary work.

The whole movement is a masterpiece of strength and energy. The Rhythms are straightforward and easily understood ; no special demand is made by

them on the intellectual faculties. No pauses or *ritardandos* occur to break its course, which is carried on with an earnest and dignified impetus that is irresistible.

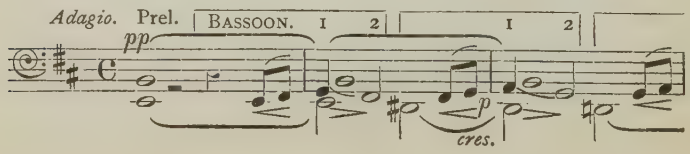
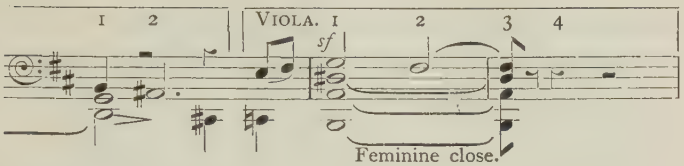
Tschaïkowsky. Symphonie Pathétique. Op. 74.

While many of Brahms' works appeal to our rhythmical faculties through the grouping of Measures in Phrases of various kinds, Tschaïkowsky generally relies more on the grouping of the notes within the Measures than on variety of Phrase. In other words, Brahms makes more use of the Primary and Tschaïkowsky of the Subsidiary Rhythms. In Brahms' music we more often meet with unexpected Overlaps and Deceptive Cadences, which influence the lengths of Phrases, or mystify us by obscuring their limits, while with Tschaïkowsky the four-measure and the Half-rhythm are the more prevalent, and they are generally clearly defined.

The introduction of this Symphony opens with the following Period, the crotchet being the Primary note :

Ex. 78.

Tschaïkowsky (Op. 74).



The Motive is anacrusic, and two measures in length. The accent of the second measure is displaced by Syncopation. But, through a *crescendo* and *diminuendo* in each measure, through slurs and through changes of harmony, the normal accent is enforced in such a manner that we are confronted with a phrase of great emotional significance, which at once gives the symphony the right to its title of Pathetic.

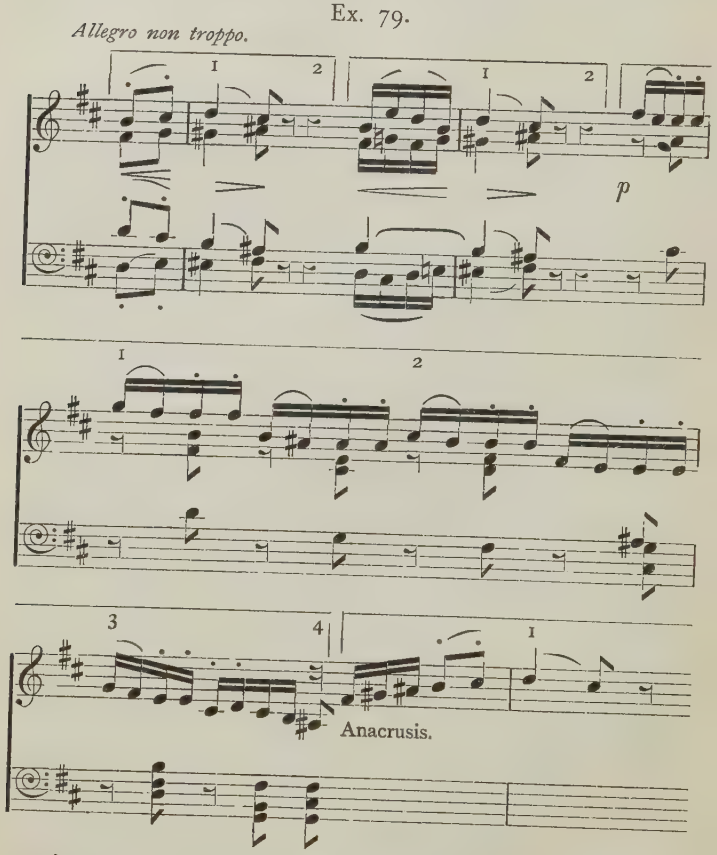
At the end of the Period there is a slight climax; the accented note occupies a whole measure, and is reinforced by the telling harmony and the *sforzando*; moreover, the final measure is silent, as if the music paused to take breath before continuing its sad message.

After a repetition of the opening passage, with slight alterations, and a few bars of very expressive Recitative, the *Allegro non troppo*, (Ex. 79), commences. It has the same motive as the introduction, but with a different treatment.

Here the second accent of each pair of measures is represented by a rest, in place of the syncopation and change of harmony we heard in the intro-

duction. The silence compels attention, and the succeeding four-measure Phrase, with its slurred

Ex. 79.



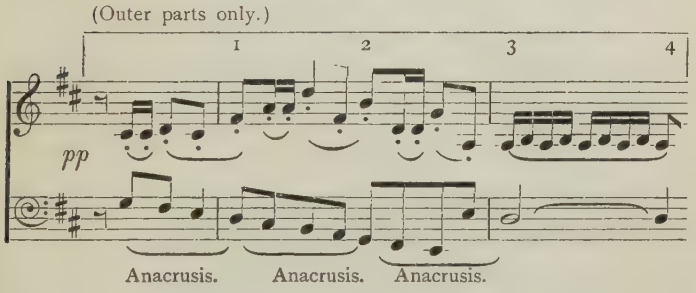
semiquavers on the accent, answered by the notes on the half measures in the bass, has an agitated and energetic effect.

Soon afterwards there comes a five-measure Phrase,

which is brought about by the interposition of a bar of $\frac{2}{4}$ time, *i.e.* of a single measure. By this means the falling accentuation is maintained, which it would not be, if the five-measure Phrase were ended within a bar of Common Time. Compare Brahms, Op. 10, No. 1, Ex. 45, page 156.

After the $\frac{2}{4}$ bar, the opening motive recommences, with additional Subsidiary rhythm. An anapæstic figure is announced loudly on the horns, but its actual motive enters *pianissimo* on the strings, (Ex. 80), accompanied by a descending scale in double counterpoint.

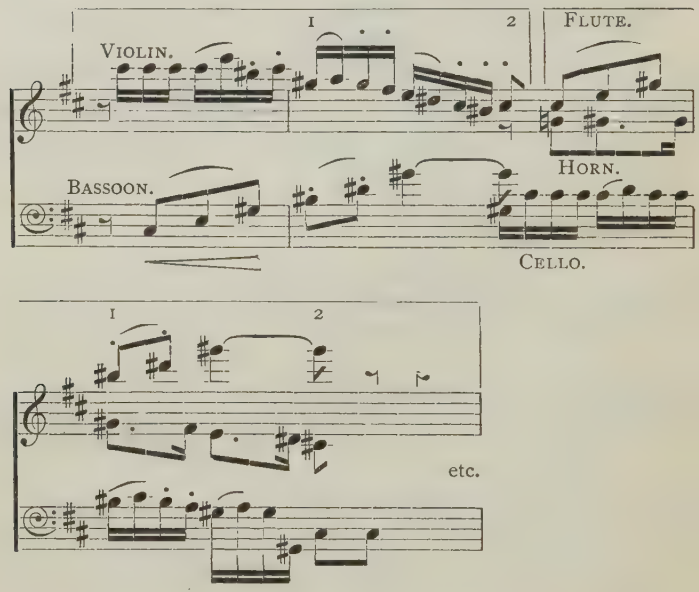
Ex. 80.



This passage is extremely expressive: the composer insists on the Anacrusis being made evident by the bowing, in every measure, and in all the parts. The combination of the smooth scales with the *staccato* anapæsts, while the whole is played *pianissimo*, has an emotional effect of deep significance.

We come now to Ex. 81. In Chapter III. we explained that two drums beating two different rhythmical figures simultaneously would be heard by the listener as only one figure; but that when

Ex. 81.

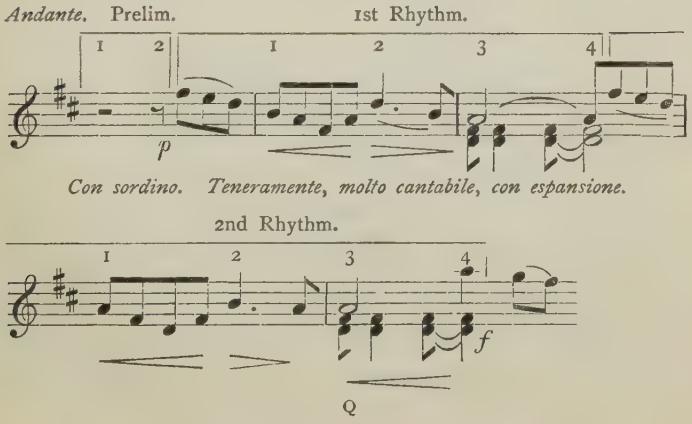


different instruments or voices took part in different rhythmical figures simultaneously, the effect of both could be heard, not as a single figure necessarily, but as a scheme in which two or more figures combined with each other, and yet were distinct.

It is of this invaluable resource that Tschaïkowsky here avails himself, and the movement under

consideration contains a number of beautiful combinations of Subsidiary figures.

In Ex. 81 the different figures are allotted to instruments of contrasting tone, and are easily distinguished. The violin marks its accents by the slurs, the bassoon and flute have a noticeable *crescendo* arpeggio, the horn stands out through its "Dotted-note" figure. It will be noticed that the phrasing is in Half-rhythms. The semiquaver motive is worked up at considerable length in Half-rhythms, with changes of detail too numerous to quote, and it forms the Subsidiary material to several striking figures in the wind instruments. Then comes a *diminuendo* and *ritardando*, in which the rhythm dies down, until it ceases altogether in a pause on a rest, preparatory to the entrance of the second subject, Ex. 82.

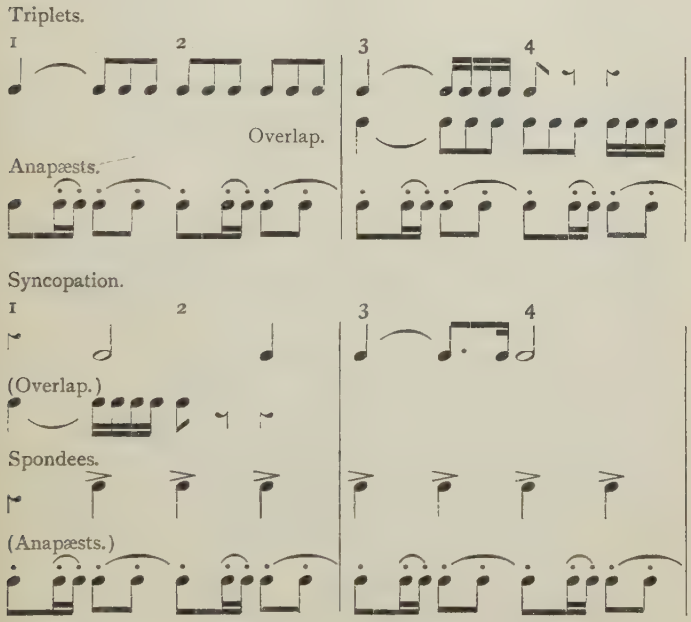
Ex. 82.

The pause is not the only thing that breaks the rhythmical flow. The new subject is preceded by an "Empty Time" of two measures, expectation is on the alert during this long silence, and the music re-enters softly, with an Anacrusis. It makes a *crescendo* from its first to its second accent, and by this means the composer gets the effect of a Rising Accentuation, which coincides with the rise of the melody. The Masculine endings of the Rhythms fall on the third accent, and the melody is sustained to the fourth. The long note is accompanied by a *pianissimo* syncopation in both places, but in the second it has a *crescendo*, and the succeeding Rhythm enters by an Overlap before it is expected. The *crescendo*, combined with the Overlap, has a strongly emotional effect.

The decrease of movement at the ends of these two Rhythms enhances the melancholy effect of the harmony and melody.

Decrease of movement.

The Andante is only a few bars in length. It gives way to a *moderato mosso*, in which a continuous anapæstic rhythm in the strings accompanies a four-measure triplet-rhythm phrase, the various wind instruments imitating and overlapping one another in a very effective manner. Together with the

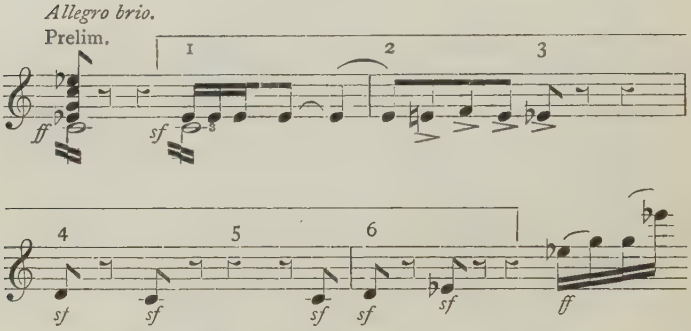
anapæsts and triplets, two other figures are heard, one in crotchets, the other in syncopation, so that there are the following four figures in combination, each of which can be distinguished, owing to the orchestration.

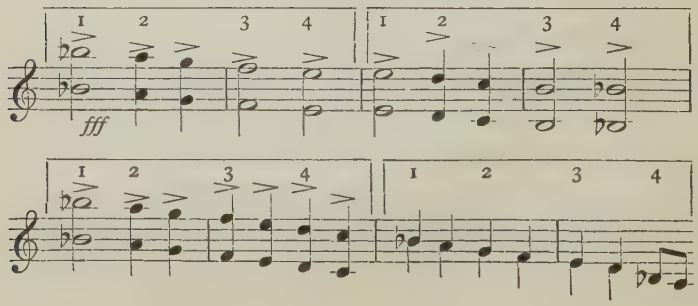


The substratum of anapæsts against an entirely different superstructure is very beautiful.

The Andante recurs, with triplet accompaniment, with powerful *crescendos* and much change of *tempo* : the music here is exceedingly emotional. After a pause an *allegro vivo* sets in, *fortissimo*, with a new figure, Ex. 83, whose six-measure Phrase, broken

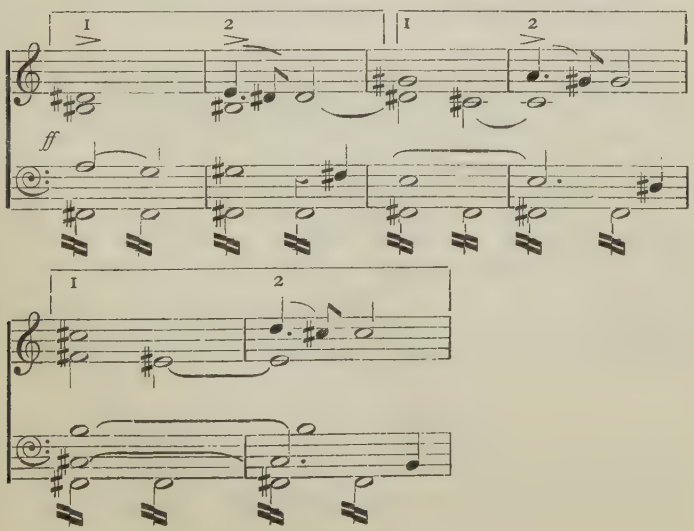
by Cæsuras, is very expressive. It leads to a *fugato* on the first two motives of the movement, in *staccato* notes, uttered with terrific force, and a furious semiquaver countersubject is added, each entry being

Ex. 83.

marked *feroce* and *ff*. The wind instruments bring in anacrusic interjections, which add strongly to the accentuation, and then they join in the semiquaver passage, whilst the trumpets thunder in octaves against them, Ex. 84. The vigour of this motive is

Ex. 84.

increased at the end by the addition of crotchets where there were minims in the beginning.

The *fortissimo* gives way to a *diminuendo* and *piano*, and a new motive enters, which rises quickly to *fortissimo*, and as quickly dies down to *pianissimo* in a gentle mixture of triplets and duplets, syncopated into one another and played on the horns, while the violins hint at the opening subject, before bringing it in again. In a short time the full orchestra is working this subject up to *fortissimo* in an interchange of Half-rhythms, with a particularly grand effect.

After a stormy interchange of triplets and rests, the Minim becomes the Primary note in the following motive, with a solemn effect :

Ex. 85.

The re-entry of the *Andante*, with an undercurrent of Subsidiary rhythm played *tremolo*, *pp*, brings back the crotchet as the Primary note. This subject, whether played *fortissimo* or *pianissimo*, with or without subsidiary rhythm, always has a plaintive feeling, owing to the long notes at the end of the phrase.

The movement ends with a fresh reading of the opening subject (Ex. 78), punctuated by Primary notes played *pizzicato* on the strings.

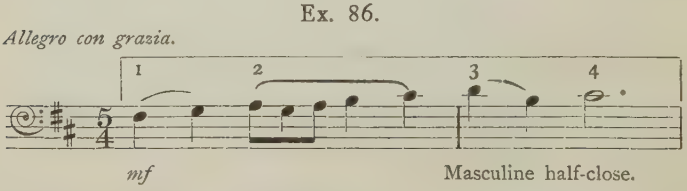
Second Movement.

Allegro con grazia. The Signature is $\frac{5}{4}$. The Primary note is the crotchet.

This well-known and very graceful movement takes the place of the Minuet, and accordingly it has a Trio, followed by a repetition of the opening section.

The compound $\frac{5}{4}$ Bars contain two measures each, in the order Duple-Triple. The Rhythms are throughout of four-measure form.

Ex. 86.



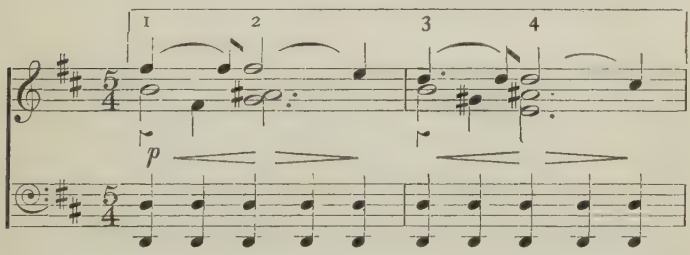
There is a swing and ease that fully accounts for the popularity of the movement, and that Quintuple Time can produce so facile and readily-grasped

music, supports our contention on page 125, that there is nothing unnatural in this division of time.

The occasional intervention of a single measure in "Dotted-note" form gives a light and dancing feeling to the "Minuet," as also does, though to a lesser extent, the single triplet seen in Ex. 86.

The Trio forms a strong contrast. It is in the minor mode: each pair of its Measures has Rising Accentuation, each second accent coincides with a discord and a long note. Underneath all lies a constant reiteration of the note D as a pedal-point.

Ex. 87.



The effect of this combination, the persistence of the bass note, the dwelling on the discord twice in each Rhythm, is one of deep melancholy, which is only dispelled by the gradual return of the "Minuet."

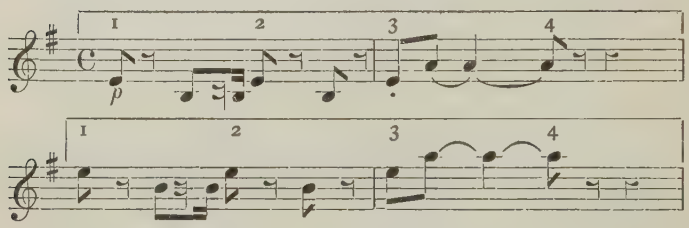
Third Movement.

Allegro molto vivace. The Signature varies between C and $\frac{12}{8}$. The Primary note is the crotchet

or the dotted crotchet, according to the signature. There are two Measures in the Bar.

The movement, for a considerable part of its course, is of the nature of a March, whose Primary rhythm is constantly accompanied by a busy Subsidiary rhythm of *staccato* triplets. There are eight bars of Introduction in triplets, which continue their course in the strings, while the regular movement begins with the following motive :

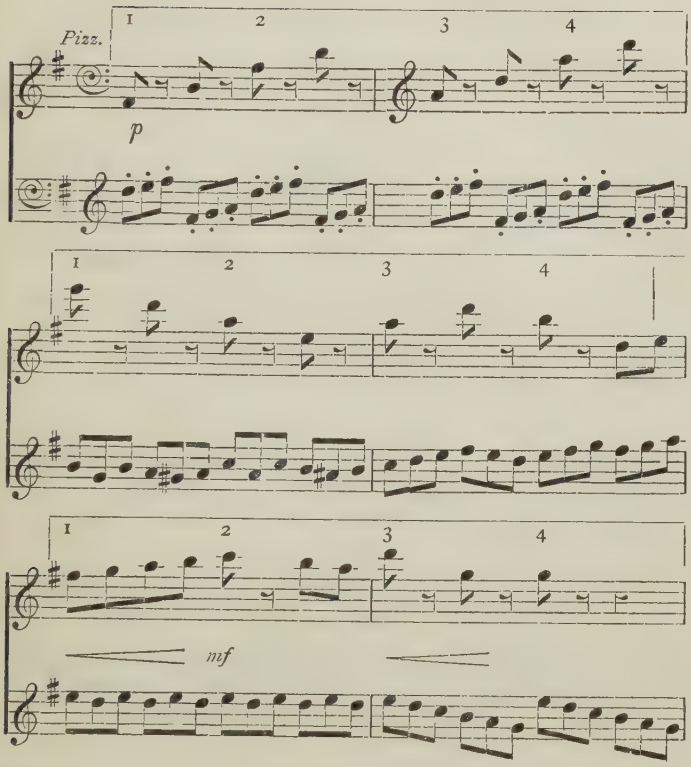
Ex. 88.



In the midst of the accompanying triplets we hear occasional duplets, which are played *pizzicato*, so that they stand out amongst the restless triplets. The strings here divide into no less than ten parts, giving another instance of the composer's use of orchestration to serve the purpose of his rhythmical effects.

The march-like figure in Ex. 88 is repeated many times in different keys and with various modifications of melody. It practically forms the groundwork on which the whole movement is built. After a development of this motive a new figure enters.

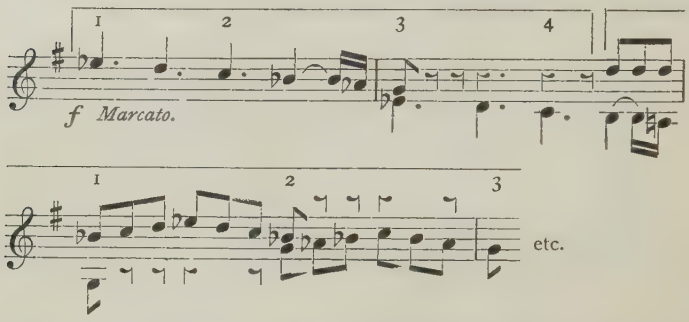
Ex. 89.



It is also accompanied, like the first, by unceasing triplets. The reader will observe that in this Example the final accents are struck, instead of being left to the imagination, as in Ex. 88. The harmonic and melodic structure of the Rhythm-endings give a kind of arch assertiveness, such as we meet with in hornpipe tunes, and in some of Bach's dance music.

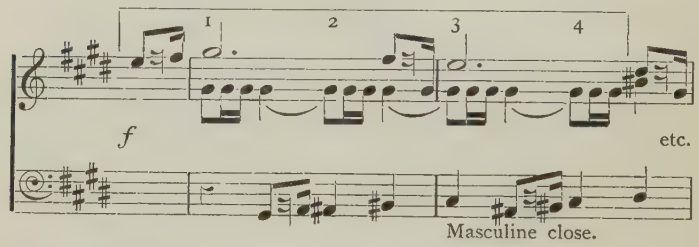
Ex. 89 is immediately followed by Ex. 90, which is also accompanied by *staccato* triplets.

Ex. 90.



Ex. 88 now re-enters, and is developed, and afterwards a new complex of figures is heard, such as Tschaïkowsky loves :

Ex. 91.

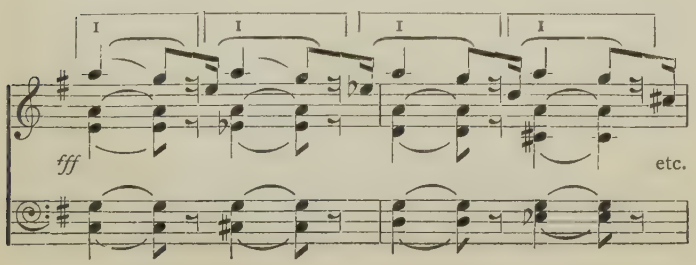


It is followed by a fanfare in triplets, which ends in a full close.

A new subject enters, which we need not quote. Its first Rhythm has sustained *fortissimo* chords, its second is soft, and consists of light groups of semiquavers moving downwards against a rising

chromatic scale in the bass, played *pizzicato*. After the new Period of eight Measures has been repeated several times, the original subject, Ex. 88, returns, and is again worked out.

The Introduction and the whole of the first section is now repeated, and leads to a climax, in which Ex. 88 is worked up with full orchestra on the note A as a pedal-point. An interlude of descending scales in semiquavers, *fff*, occurs. Each scale occupies two Measures, and is preceded by an ascending Anacrusis of demisemiquavers. After this tremendous whirlwind, Ex. 88 re-appears in the full orchestra, also *fff*, like the scale interlude, while the drums and brass instruments punctuate the Primary notes by *staccato* chords, and the side drums, cymbals, and bass drum join in the fray. The excitement continues for a long time, till we get a repetition of Ex. 91, whose dotted notes are now repeated in a succession of one-measure phrases.

Ex. 92.

The climax of this passage is here reached, in a figure of four quavers to the Measure, punctuated by dotted crotchets in the bass, the whole being marked *fffff*.

Ex. 88 re-enters softly, rises to a *fortissimo*, and is worked out again to the end of the movement.

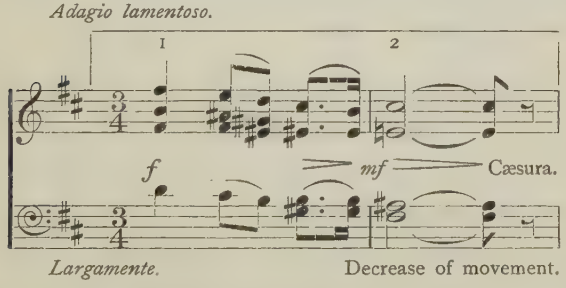
What is the significance of this movement? In its early part the *staccato* triplets seem to buzz round the march-like figure like bees hard at work round their hive on a bright summer's day. There is a pleasant sunny atmosphere about it; but we soon begin to find that in spite of the boldness of its treatment, and its variety of orchestration, the figure represented by Ex. 88, with its very strongly marked rhythm, undoubtedly palls, and the movement becomes to all intents and purposes a march. Perhaps this is what the composer intended it to be; but a march does not stir the deeper emotions, and we miss the stimulus of the first and second movements. For this constant reiteration of a "dotted-note" figure makes no call on the imagination; it stamps itself upon us, forces its way into us, and, fine as it is, we cannot call it great music. Its appeal is more to the physical, the muscular, than the spiritual side of our nature, and the variations of power from *pp* to *fffff* do not make up for the want of appeal to the imagination. But, on the other hand, there is no doubt about its popularity

with an audience, and its existence would be justified if its chief function were to act as an attraction that could draw people to hear the more imaginative music of the other movements.

Finale.

Adagio lamentoso. The Signature is $\frac{3}{4}$, the crotchet being the Primary note. The normal Rhythms are at first of two-measures, well divided by Cæsuras.

In the opening subject use is again made of the decrease of movement towards the end of the Rhythm, to which we have referred on page 242. This time it is connected with the minor mode, and has an almost tragic effect.

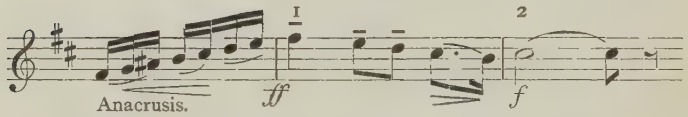
Ex. 93.

The play of emotion is enhanced by constant changes of *tempo* and power. The figure

which, with its descending melody and its Cæsura, gives so pathetic a feeling, constantly recurs in the *adagio* ;

and though the Cæsura is frequently filled up by instruments which take no part in the chief motive, they are of contrasting tone, so that the effect of the melody is enhanced by their company.

The *Adagio* leads to the *Andante*, in which syncopated *pianissimo* triplets on the horns usher in a Primary-note melody in the major mode, and continue to accompany it. The new melody works up to a *fortissimo*, with frequent change of *tempo* ; finally, each pair of Measures is broken off by a rest with a pause, and then an important Anacrusis brings in a resumption of Ex. 93. It is worked out, and rises

Ex. 94.



to a climax in the *moderato assai*, in which two figures are given simultaneously to the wind and strings. Then it sinks down to *piano*. There is an episode in syncopated minim chords on the trombone, which begins *ppp* and dies away to *ppppp*. The *andante* melody is resumed, with its Primary accents tremendously reinforced ; it is accompanied by a tonic pedal in triplets, which continues to the end of the movement. The last Measures die away in *pianissimo* chords on the lowest parts of the violoncellos and double basses, the last dying accents being

uttered by *sforzando* discords. The whole of this movement is intensely emotional, an effect to which the frequent Cæsuras and the rhythmical features we have noticed contribute quite as much as the harmonies ; and it forms a fitting conclusion to a great "Pathetic Symphony." It is said that the work is a kind of epitome of the composer's life, which, on account of his excessive sensitiveness, was a sad one.

CHAPTER X

Vincent D'Indy, Sonata in E for Piano, Op. 63—Debussy, Masques: Hommage à Rameau—Stanford, Quartet No 2, Op. 45—Elgar Symphony, Op. 55

D'Indy, Sonata in E.

Movement I. Modéré $\frac{4}{4}$.

THERE are three foot-notes, two of which have an important bearing on the rhythm. The first is:

Sonata in E for Piano, Op. 63. Vincent D'Indy.

"*L'auteur se fie à l'intelligence de l'exécutant pour comprendre et interpréter sans heurts les combinations de rythmes binaires et ternaires de ces trois pièces.*"

The second note says:

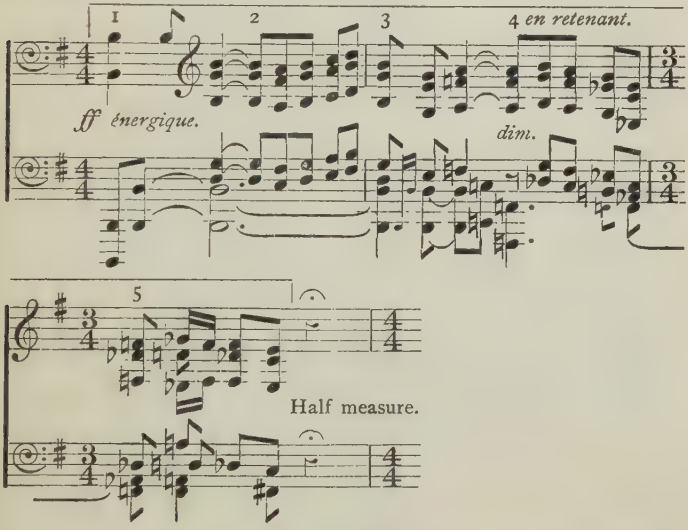
"*Le signe* ⌐·¬ *signifie un léger point d'arrêt moins important que le* ⌒."

The movement opens with a Rhythm of five duple Measures, the last of which forms a feminine ending to the phrase, and is succeeded by a pause on a single Primary "Empty Time."

The triple measure is only apparent, not real, for the pause makes an indefinite break in the rhythmi-

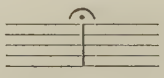
cal flow. A pause on a minim would have been too long: the composer wishes to renew the rhythmical

Ex. 95.

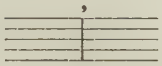
VINCENT D'INDY (SONATA, Op. 63).

movement as soon as possible after breaking it off, for the feeling of the passage demands only a short pause here.

The phrase itself begins with a vigorous triplet on the first accent: the second accent is not struck. The third Measure is anacrusic, the fourth accent is struck in the bass only, and the fifth Measure is anacrusic, like the third. The energetic triplets give way to duplets, the pace is slackened and the phrase ends softly with a gentle feminine close.

It is a very striking passage for the opening of a work. It is repeated, with modifications, for the second Rhythm, and extended to six Measures, instead of five. At its end is a short pause in which everything is silent except the bass note, which is sustained through the pause, and thus carries on the sound into the next phrase.

A pair of new Periods now occurs. They are divided from one another by the sign ⌐·¬, a slight lengthening of the final note, not amounting to a pause, and not sufficient to break the regular flow of rhythmical accents. This effect is not unknown to great pianists. The late Hans von Bülow employed it in Beethoven's sonatas, and he would sometimes make a similar slight delay on an accented note to bring it into prominence.[1] It is interesting to notice that this kind of pause is very ancient. It is described in much detail by the Greek theorists under the name of "Chronos alogos," "Unproportional Time," that is, a "Time" that is out of proportion to the other "Times," and yet does not extend to the value of two "Times." It seems to have been chiefly used by the Greeks as D'Indy uses it here, namely, to mark the end of a Rhythm. It is sometimes used by Brahms in the form

[1] See Appendix.

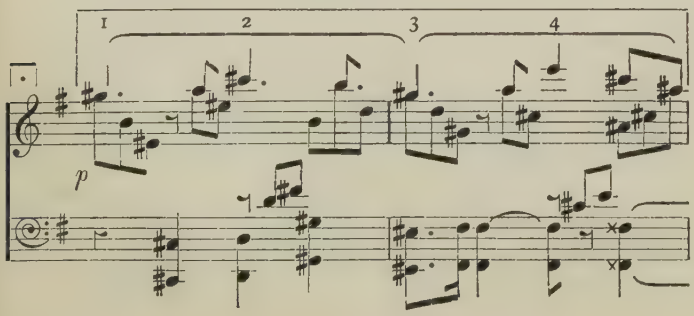
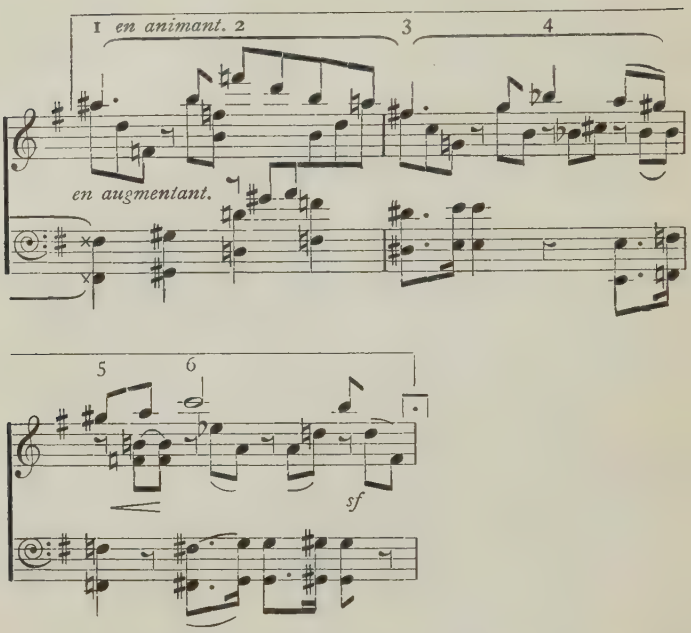
See Ex. 71, page 228. It occurs also in Brahms' Pianoforte Intermezzo, Op. 116, No. 6. R. Strauss uses the sign



for the same purpose in "Tod und Verklärung."

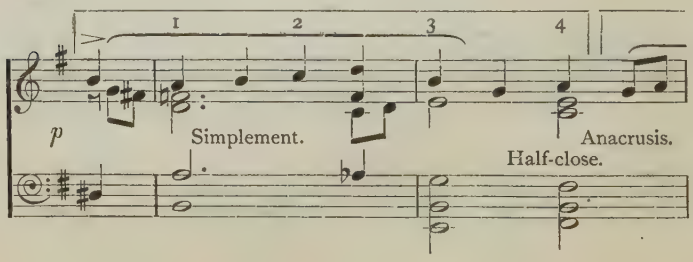
We quote the second of the Periods in which it occurs, for there is here an interesting combination of figures, accompanied by triplets.

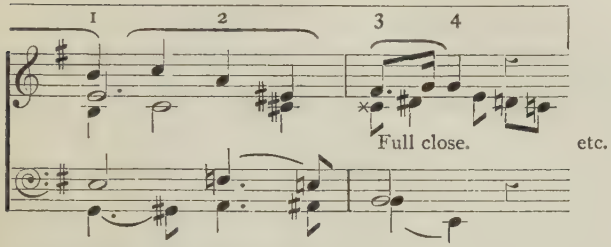
The effect of the somewhat agitated right-hand part, against the solid determination of the bass progression, is very fine; and the "Chronos alogos" on the feminine ending of the Period makes a kind of climax before the first motive (Ex. 95) re-enters, on a totally unexpected chord. If the sign ⌐·¬, or some similar sign, comes into general use, as appears likely to be the case, some convenient term will have to be invented for it.

Ex. 96.

The Introduction leads to a "Theme" in regular four-measure Rhythms. Ex. 97 shows its first Period.

Ex. 97.

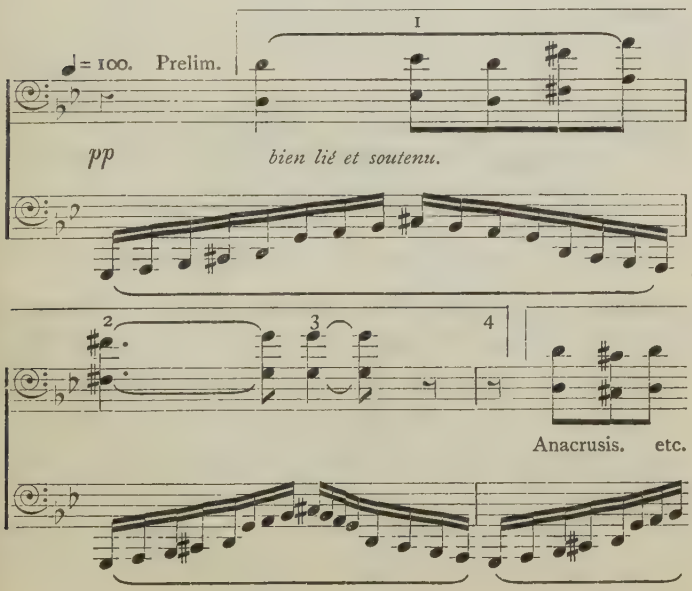
THEMA.





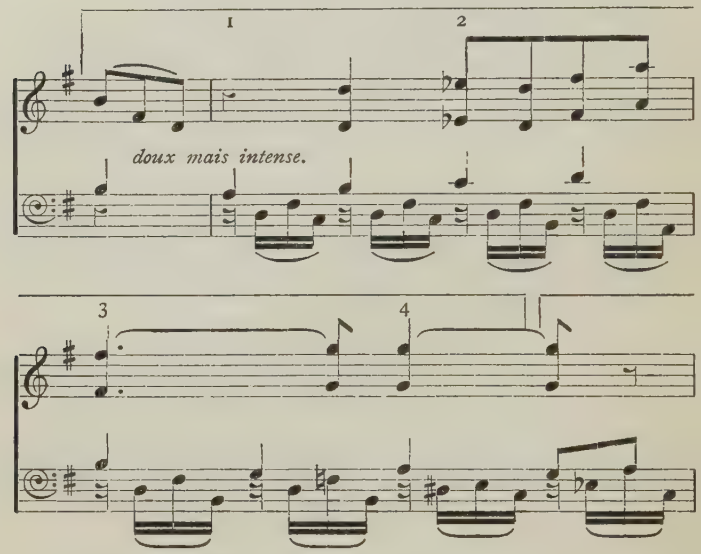
It will be seen that the melody ends with a full close on the third Measure, the fourth being filled in by subsidiary matter, and this construction is repeated in some of the succeeding Periods. The Theme is followed by a set of variations, the fourth of which introduces a new melody, with Rising Accentuation. It opens thus:

Ex. 98.



and afterwards changes to Falling Accentuation. Later on this motive is used as a counterpoint to the Theme, accompanied by subsidiary work.

Ex. 99.

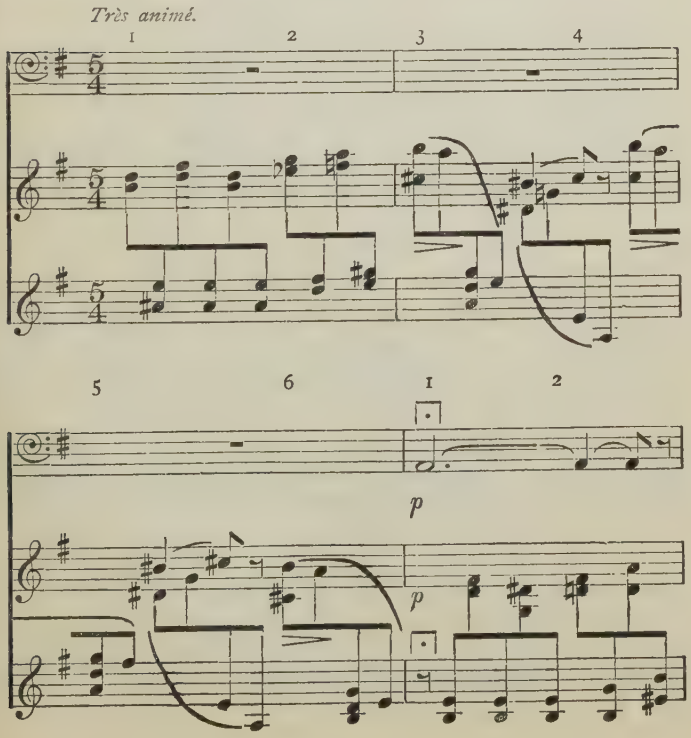


Le Thème seul doit être en dehors, le reste, très estompé.

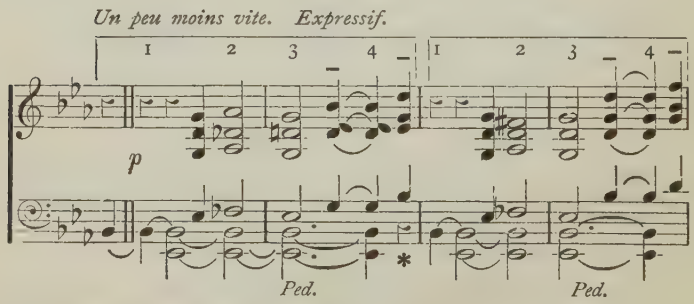
Falling Accentuation is here established by the Theme, to which the counter-subject is entirely subordinate, as is indicated by the composer's direction. The effect of the three rhythmical schemes together has here nothing novel about it, but it is nevertheless very pleasantly connected with the Melos.

Movement II. Très animé.

The signature is $\frac{5}{4}$. The Measures are for the most part in the order triple-duple, but there are several daring changes of Diæresis. It is evident from this movement (the work is dated 1907) that musicians and audiences are becoming more familiar with quintuple Measure, and that composers are able, as it were, to play with it, more freely than formerly. Quite early in the movement we find the following example of freedom :

Ex. 99 *a*.

The metrical Diæresis triple-duple has already been well established, when it is apparently broken at the fourth and fifth Measures by a change of melodic Diæresis, of the nature alluded to on page 123. This device is common enough in modern classical music, but we do not know of any other case in which it is used in quintuple measure. In most of the examples of this species of rhythm that we have hitherto met with the composer has seemed more anxious to impress the five-fold nature of the bars on the audience, than to mystify them. The use of the sign ⌐·¬ is here very bold and effective.

There is a highly suggestive change at the first double bar. The triple-duple Diæresis is maintained, but is made mysterious by the omission of the fourth accents of the Rhythms :

Ex. 100.

and a truly " inward " feeling results.

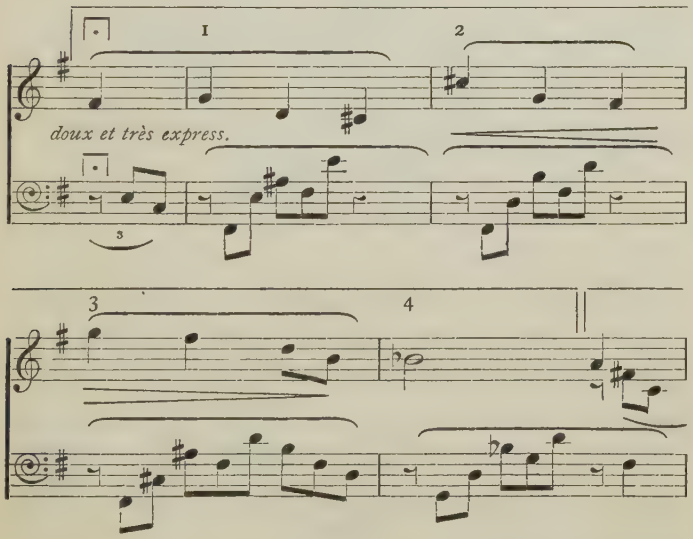
The movement is of considerable length, and contains many effective changes of Diæresis, both

metrical and melodic, and it is probably the boldest piece of quintuple music that has yet been composed.

Movement III. Modéré.

This movement opens with a repetition of the first introductory Rhythm, Ex. 95. It then changes to triple Measure, in which a new theme is given out, of which the following example shows the opening Rhythm.

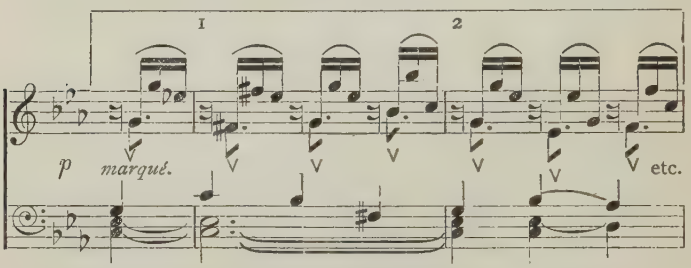
Ex. 101.



It is worked up in various ways. In one place it is diminished in $\frac{9}{8}$ time, but certain of its notes are extended, so as to bring it into four-measure Rhythms. Later on, great use is made of the

following somewhat noticeable subsidiary rhythmical figure :

which obtains its importance from the Melos to which it is joined. A new theme occurs, whose melodic notes enter in a syncopated form, thus :

Ex. 102.

It has a somewhat agitated effect : it soon gives way to the $\frac{9}{8}$ form of Ex. 101.

After a working out of these and other themes, the theme of the first movement, Ex. 97, is recapitulated, with various changes of time, and the piece ends.

The sonata is thoroughly modern in its rhythmical design, and presumes an advanced stage of cultivation on the part of the audience.

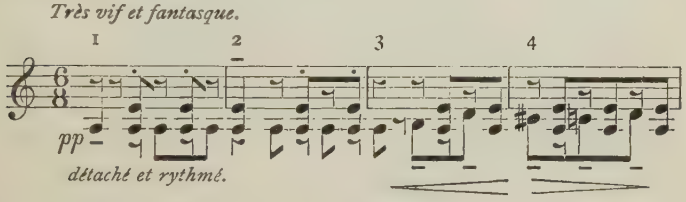
Debussy, Masques.

This $\frac{6}{8}$ *presto* movement, in which the Primary value is the dotted crotchet, is of striking rhythmical

significance. Much of the effect has been produced by distributing the materials as if for $\frac{3}{4}$ Measures, and accenting them as for $\frac{6}{8}$. The player must mark the proper accentuation very decidedly, when he will feel and enjoy the "*fantasque*" character indicated by the composer. The following is the opening Rhythm:

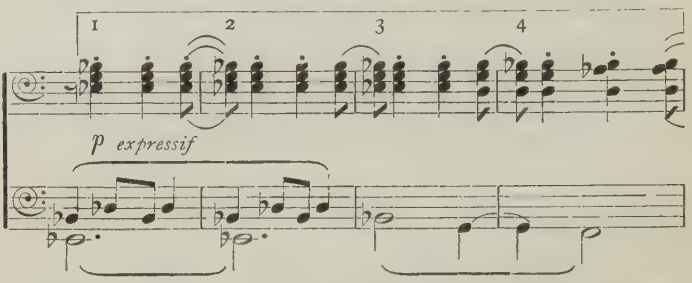
Debussy, Masques.

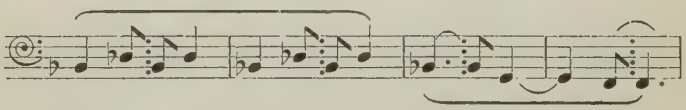
Ex. 103.

DEBUSSY, MASQUES.

In the third and fourth Measures the left-hand quavers must be felt as syncopation, the normal accentuation being maintained in the right hand. This kind of combination is not uncommon, especially in French music. Like all rhythmical figures, its attraction is not due to the accentuation itself, but to the manner in which the Melos is distributed over the accents. For the scheme, apart from its Melos, is the very ordinary figure

French composers have a peculiar facility in combining simple rhythmical figures with simple Melos, in a spontaneous and original manner.

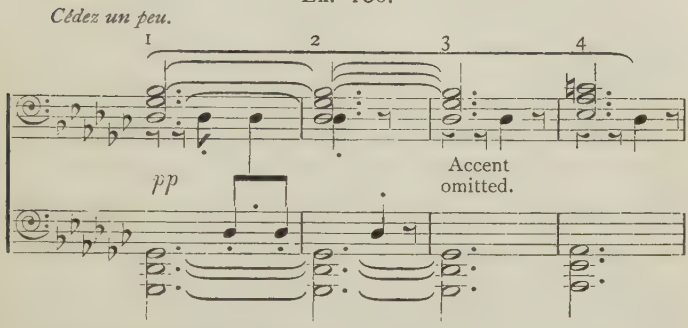
We soon get a passage in which the Diæresis apparently changes to that of $\frac{3}{4}$:

Ex. 104.

but the accentuation $\frac{6}{8}$ has been by this time firmly established, and must continue to be felt in spite of the notation employed. Hence a double syncopation arises: in the right hand it is continuous, in the left it affects the second half of the Measures, which must be felt as if written thus:

Ex. 105.

But if the composer had written it in this way, there would have been a danger of the extreme delicacy of the accentuation being overdone, and thus, to some extent, marred. The passage is highly imaginative, and must be handled with the utmost gentleness. The whole piece depends for its effect on this and similar combinations of delicate accentuation with a very suggestive Melos.

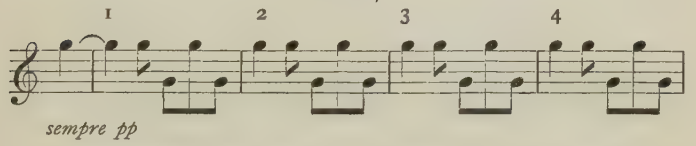
Amongst other devices the unexpected omission of an accent here and there is very telling, *e.g.*

Ex. 106.



as is also the Beethovenish effect of repeating four successive Measures without change of Melos, so that the Rhythm alone is heard, with its accents made very prominent :

Ex. 107.



The movement is long, and there is no change of rhythm-species throughout, yet so attractive is it, that the constant reiteration of the same rhythmical figure never palls, but carries us along with ever-increasing interest. Towards the end the figures give way to sustained *pianissimo* chords in strict *tempo*, but on the final chord is reiterated, for the last time, the opening rhythmical figure, Ex. 103.

Debussy, Hommage à Rameau.

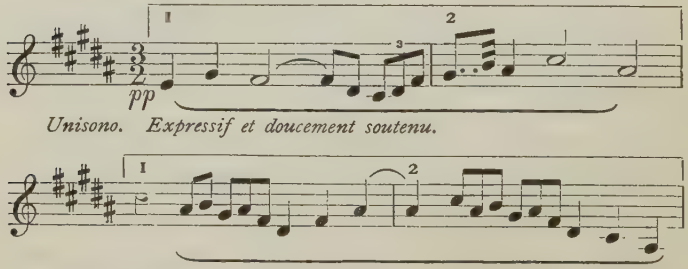
Debussy, Hommage à Rameau.

This interesting movement is remarkable for the great use it makes of the Anacrusis, on which it largely depends for its due effect; and although in many cases the slurs fail to indicate the Anacrusis, yet in playing the piece we can hardly help feeling that it is there, in spite of the printed phrasing. It is in slow *tempo*, the minim being the Primary value, and the phrases, after the first few bars, are, for the most part, of one Measure in duration. It opens with a Period of two Rhythms, of two Measures each, entirely in unison.

Ex. 108.

DEBUSSY, HOMMAGE À RAMEAU.

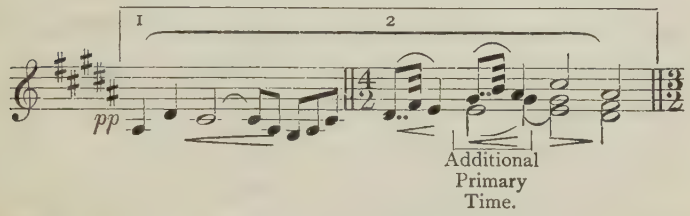
Lent et grave (dans le style d'une Sarabande mais sans rigueur).



The division of the notes in the first Rhythm is so vague that we can scarcely perceive any definite rhythmical figure: the composer wishes to mystify us. The second Rhythm, by repeating the

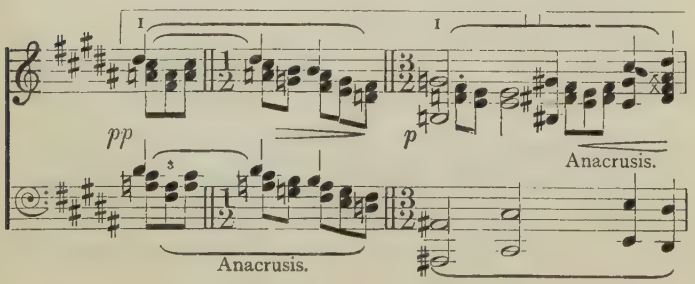
triplets and the D sharp in the same part of two successive Measures, gives a more definite impression, and this is confirmed by the construction of the succeeding Period in 1 + 1 + 3 Measures. A very delicate *nuance* occurs in the repetition of the opening Rhythm : the phrase is extended by a single Primary Time, thus :

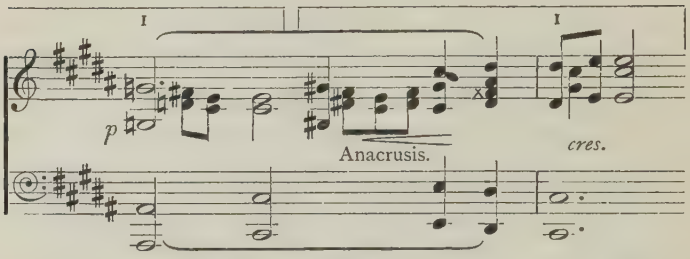
Ex. 109.



This additional Primary Time is not placed at the end of the phrase as is usual, but in its midst, and it has a delightfully fresh effect. Shortly afterwards we have an important Anacrusis, brought about by the interpolation of a bar of $\frac{1}{2}$ time, *i.e.* of an additional Primary Time, thus :

Ex. 110.

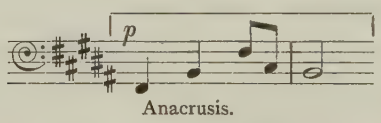




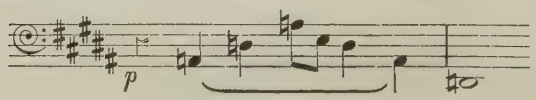
We give the slurring as it is printed, but surely the three last crotchets of each bar are, in reality, the Anacrusis of the succeeding bar ? We have the less hesitation in making this suggestion, since, a few bars further on, the slurring of a similar passage agrees with our contention.

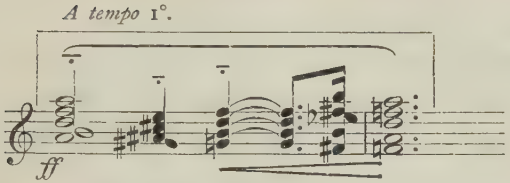
Later in the movement, the bass takes an anacrusic form in three crotchets.

Ex. 111.



Afterwards the same figure occurs in another part of the Measure, not as an Anacrusis, but as an independent subsidiary motive :

Ex. 112.

and a new Anacrusis occurs in both hands together,

Ex. 113.

which is here indicated by the printed slur.

The opening Rhythm recurs, with harmony, and with a Subsidiary punctuation in the bass. Towards the end, the independent Subsidiary motive of Ex. 111 recurs in the right hand, and is the last figure heard. The movement is highly imaginative, and its rhythmical form is well adapted to its strange Melos.

Stanford, Quartet No. 2.

Stanford, Quartet No. 2, Op. 45.

British composers of the first rank are not behind their Continental brethren in rhythmical developments. All nations, in fact, seem to be working together in raising instrumental music to ever higher degrees of emotional significance, and our native musicians are taking their place in this movement, as they did during the famous Elizabethan period.

A great change, moreover, has come over the British public during the last quarter of a century. Formerly orchestral concerts were for the most part carried on at a loss, unless so-called "popular music," consisting of waltzes and well-worn Italian

overtures, formed a large part of the programme. Chamber music was heard regularly at one place only, St. James's Hall ; and even there the audiences demanded constant repetitions of their "old favourites," so that there was little opportunity for a new composer of foreign nationality to be heard, and practically none at all for one of British birth.

Conditions have now entirely altered. London can support several first-class orchestras, and many chamber music societies. "Popular" audiences are ready to listen to and applaud masterpieces of classical art, where they formerly demanded waltzes, played by "combined massed bands and the grand organ"; and our composers now get a hearing, where twenty-five years ago they could get none. A great deal of this change is undoubtedly due to those excellent conductors amongst us, both foreign and native, who, by the exercise of a highly cultivated imagination, have raised the art of performing orchestral music from a correct and spiritless playing of the printed notes and expression signs to a performance full of life and fire and emotion. The cold "classical" manner of beating time, while a band played the notes with mechanical correctness, is a thing of the past, and with it has passed away the indifference of British audiences to high-class music. For music, to move the great public, must be

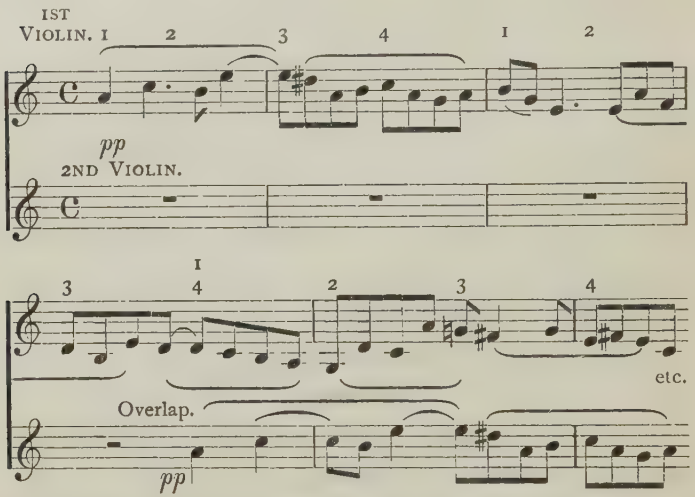
emotional (if it rises above the level of that which appeals to the muscular rather than the intellectual faculties), and by boldly giving emotional significance to the great classics, musicians have made them appeal to the "man in the street." This is all as it should be: the elevating and refining influence of musical art can be of more real value to the nation when it is thus spread over a larger area of receptivity than when it is confined to the cultured few.

As to Chamber music, the famous "Saturday and Monday Popular Concerts" were the chief element in training audiences in this branch; and although from the nature of things Chamber music can never make its appeal to so large a public as orchestral music, yet, owing to the beneficent effect of the above-mentioned undertaking, there are now to be found audiences who can fully appreciate the intellectual performance of chamber music by our own musicians, as well as by foreigners. Our native performers have given up the coldly correct and unsympathetic style of playing: hence the British composer has now better opportunities of exercising his art than at any former time, and he is showing that he can well hold his own. This is beginning to be recognised abroad, for the names of British composers, as well as executants, occur more frequently in foreign programmes than they formerly did.

The quartet we propose to analyse opens with a free *fugato* introduction, as follows:

Ex. 114.

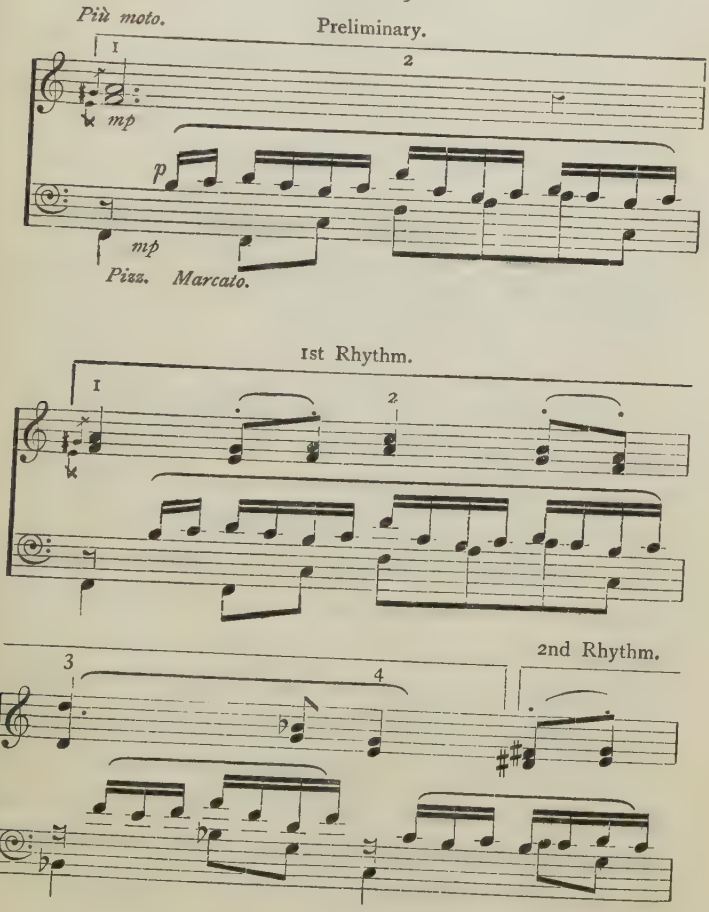
STANFORD, QUARTET (Op. 45).

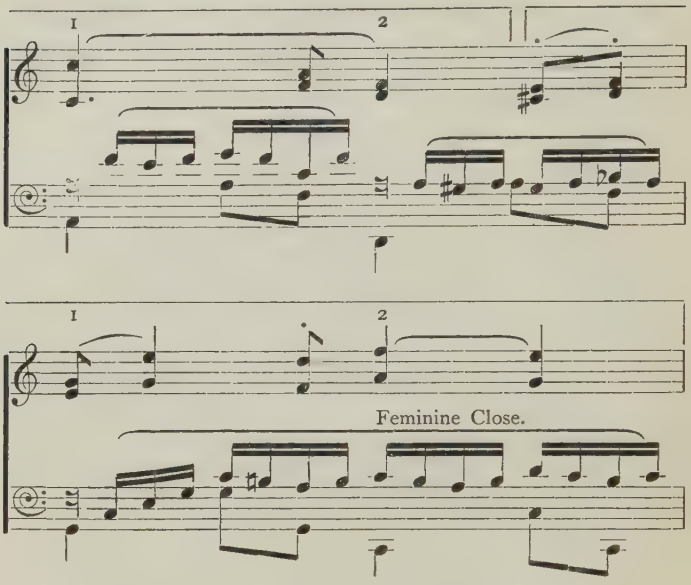


It will be noticed that the theme, as is often the case in fugues, enters with the full bar at its first appearance, and with the half bar at its second. Hence it has Falling Accentuation followed by Rising Accentuation. This device has two results: firstly, it gives contrast, and secondly, the theme enters one Measure before it is expected, by means of an Overlap. The second and third accents are omitted in the first Rhythm, so that there is a slight feeling of mystery, but when the second violin enters, all the accents are heard in the counter-subject.

The short *fugato* introduction leads to a *Più moto* subject, whose melody is accompanied by two subsidiary figures, so that there are three rhythmical schemes in combination, each of which has its own particular character.

Ex. 115.

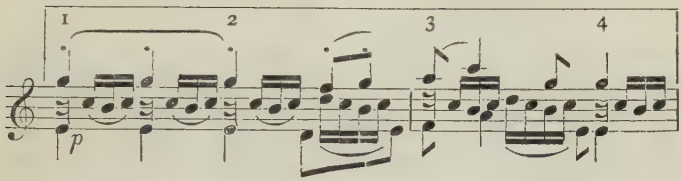




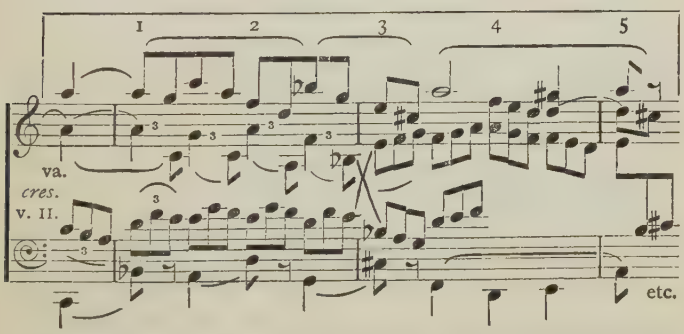
The melody, beginning with dactyls, leads, in two places, to a high note, whose accent is prominent through the relative length of the note. The viola accompanies in flowing semiquavers, and the violoncello punctuates the whole by its *pizzicato* quavers. The Melos of the passage is very attractive, and the rhythm has plenty of energy.

It will be observed that the Period begins with a four-measure Rhythm, and, contrary to the general rule, the melody of the second Rhythm falls into two half-rhythms. The next motive opens with the rhythmical reiteration of a single chord, accompanied by a subsidiary figure :

Ex. 116.

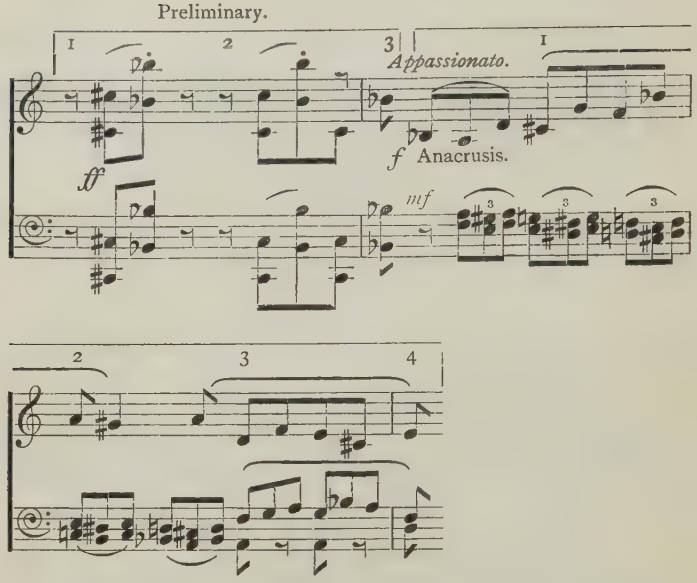


The *fugato* returns, and leads to a fine combination of four different rhythmical figures:

Ex. 117.

The first violin has even notes, four in a Measure: the inner parts have each their own scheme of triplets, and the whole is supported by the bold anacrusic Primary notes of the violoncello. The passage is an example of the complicated rhythms through which the cultivated modern audience finds its art aspirations satisfied.

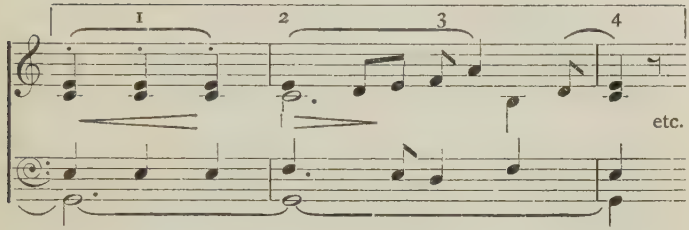
Three Measures, in two of which the accents are represented by rests, introduce an *appassionato* motive with Rising Accentuation, and an important Anacrusis.

Ex. 118.



The Preliminary figure of this example is almost immediately used again, extended to four Measures, as an introduction to an *appassionato* re-entry of Ex. 115 in the key of D minor, with the semiquavers in double counterpoint above the melody. After this it does not reappear. Ex. 116 is repeated in one place without its Subsidiary matter, reversing the usual order, in which Subsidiary rhythm is increased rather than reduced, on the repetition of a motive; but to augment the interest, the motive is used here with Rising Accentuation instead of Falling, as at its first appearance, thus:

Ex. 119.

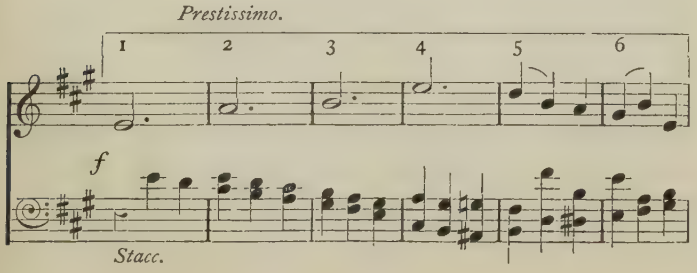


It will be seen that it is here anacrusic : in fact, the first three crotchets give the impression of being an Anacrusis on a large scale, and one could hardly expect to find a more striking example of the difference of effect between Rising and Falling Accentuation.

Second Movement. Prestissimo.

The movement opens with a Period of two six-measure Rhythms, the first ending with the orthodox half-close, the second with a tonic full close, so that there can be no mistake as to the composer's intentions :

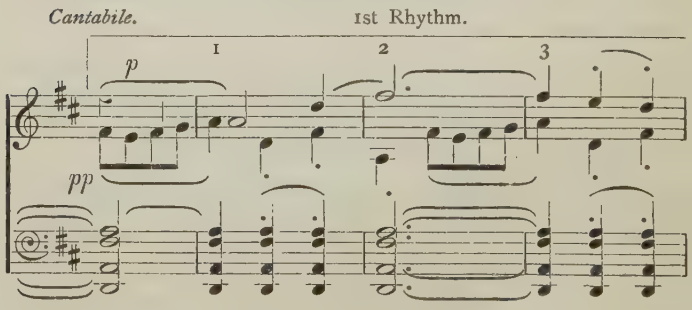
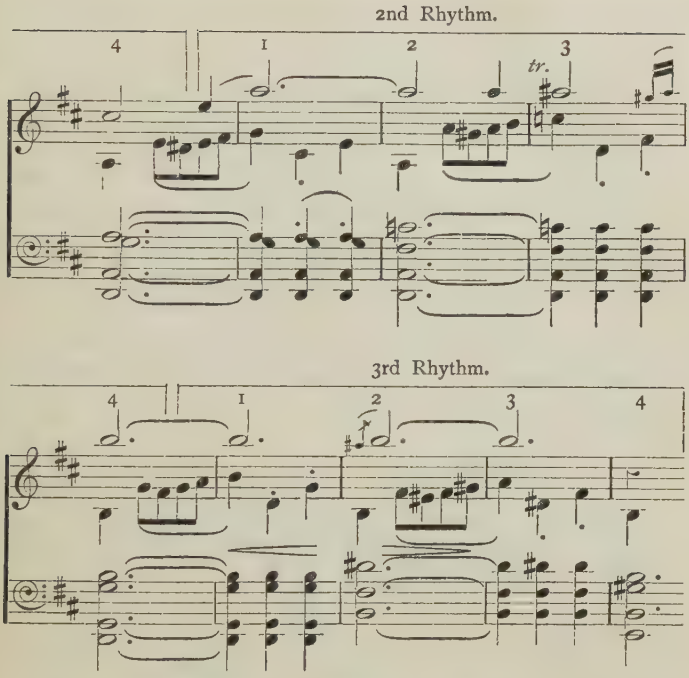
Ex. 120.



The six-measure Rhythms fall melodically into groups of two Measures, and these seem, from their harmonic construction, to demand Rising Accentuation, such as would result if the signature was $\frac{6}{4}$, and the movement opened with a half bar. This impression, moreover, is confirmed after the double bar, for here each of the two- or four-measure Rhythms has a *sforzando* on the second accent, which gives it a Rising Accentuation.

The Trio opens with a very interesting combination of rhythms. A characteristic anacrusic figure, which has been already hinted at in the *Prestissimo*, runs through the whole of the Trio, without ceasing for a moment. It is given out by an introductory four-measure Rhythm, preceded by a Preliminary Measure. The melodic material begins thus:

Ex. 121.



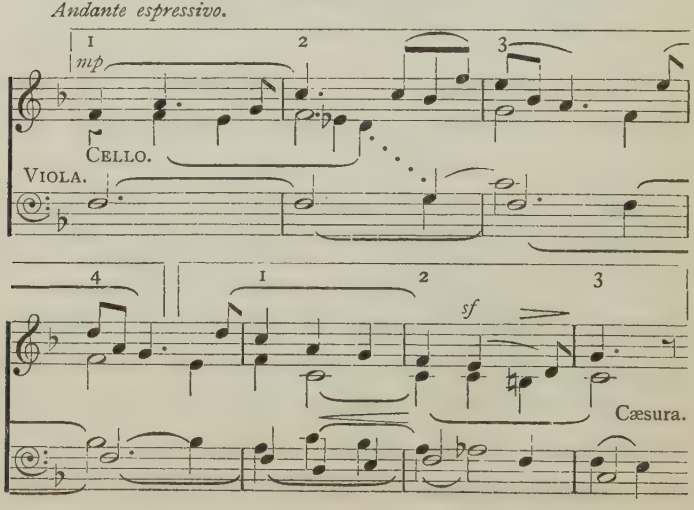
The construction is very noticeable. The first Rhythm, beginning in the tonic, rises to a high note on its second accent, and ends with an orthodox half-close on the dominant seventh. In the second Rhythm the high note of the melody is reached in one bound on the first accent, instead of on the second, making a subtle Diæresis of melody, of a kind we have not yet met with : for the melodic construction of the first Rhythm leads us to expect an analogous construction in the second. The melody note of the second Rhythm is carried over into the third

without a break, so that these two Rhythms are welded together. The Period ends with a full close in the key of E, the melody being silent on the concluding chord. A similarly constructed Period succeeds the one here quoted. In the second part of the Trio the melody is taken up by the violoncello, with considerable use of duple measure against the triple accompanying figure, and the duple measure work, being mostly on the first string, is very telling, owing to the clear and penetrating quality of the tone employed for it.

Third Movement. Andante espressivo.

The first Period is of seven Measures, not the result of overlapping, but of a distinct cutting off,

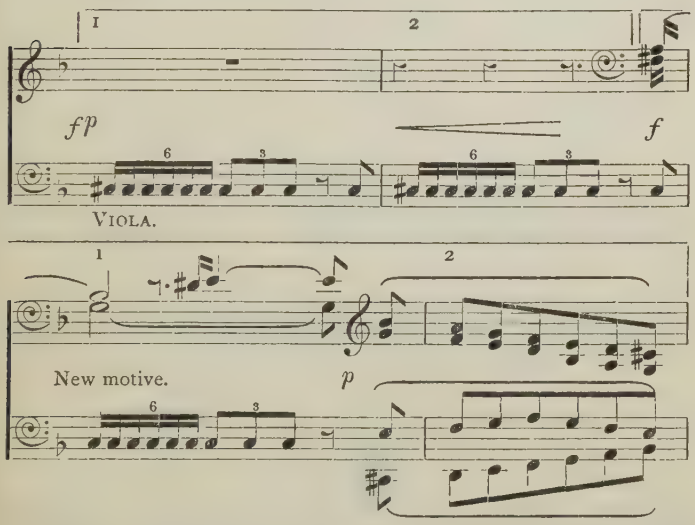
Ex. 122.



through the feminine half-close, from the succeeding Period.

A "General-pause" introduces a new rhythmical figure, which, with slight modifications, becomes an important feature in the course of the movement, being combined both with new motives, and with the motives that have been already heard. It enters alone, on the viola :

Ex. 123.

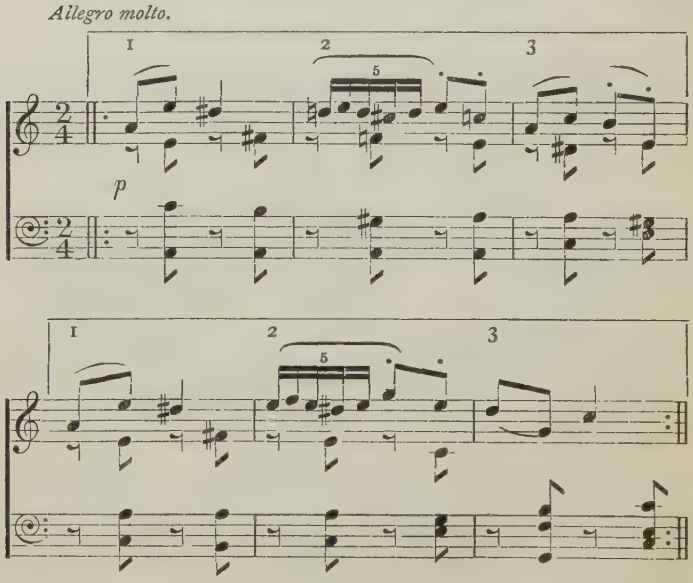


The new motive in this example begins with *forte* "Dotted-note" rhythm, and suddenly softens down in its second Measure to a *piano* passage in even notes. Space does not allow us to quote further examples from this interesting movement, which has many other effective rhythmical features.

Finale. Allegro molto.

This movement is distinguished by the constant recurrence of three-measure Rhythms, made evident both by the melodic and harmonic construction. The opening Period shows the fundamental principle on which the rhythmical scheme of the whole is founded; but there are many contrasting mixtures of two-, four-, and five-measure phrases with those of three.

Ex. 124.

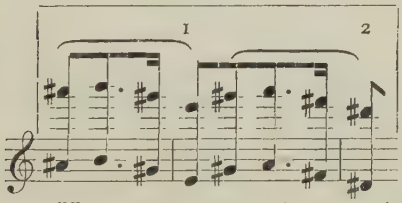


It will be noticed that the accompaniment marks the unaccented portions of the measures strongly:

this has the effect of imparting great vigour to the material. The phrasing is very distinct. There is a half-close at the end of the third, and a full close at the end of the sixth Measure, but the concluding chord, coming in each case on the weak beat, carries on the flow of the Melos without a break in its continuity.

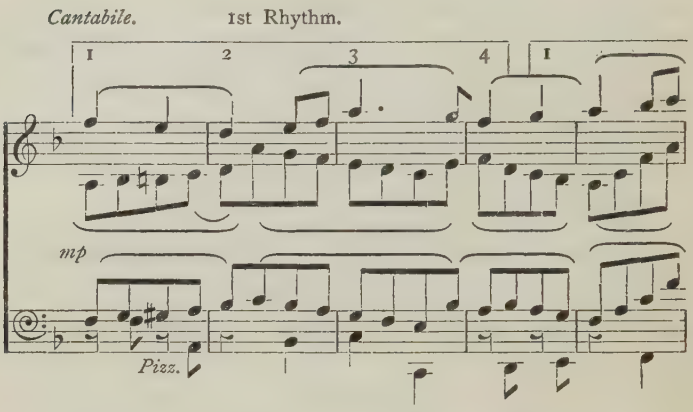
The next Period consists of $2+2+4$ Measures, and the third Period returns to the three-measure construction, which predominates throughout the movement.

A strongly marked anacrusic motive occupies two Measures, and its Rhythm is marked by

Ex. 125.

pp (CELLO and VIOLA in octaves below.)

throwing the accent on the third quaver of the Measure, by means of the longer note in this place.

Two Rhythms are run into one in Ex. 126 by the bowing of the first violin, which joins the final note of the first to the second Rhythm, a device often met with in modern music.

Ex. 126.

The first Rhythm concludes with the tonic full close on its fourth accent ; but the composer has, by his bowing, indicated that there is to be no Cæsura here, and the Melos runs on without a break. It will be noticed that the Accentuation of the unaccented quavers, which is a feature in the opening Period, is carried on here by the violoncello.

The motive of Ex. 124 is brought into four-measure in a sort of quasi-recitative passage, *molto moderato*, and it leads to a momentary resumption of the opening passage of the quartet, Ex. 114.

A Coda, *Presto assai*, begins with an anacrusic dotted-note figure, accompanied by subsidiary matter. The motive of Ex. 124 is hinted at in triple measure, and the movement ends with a plagal close, extended to seven Measures.

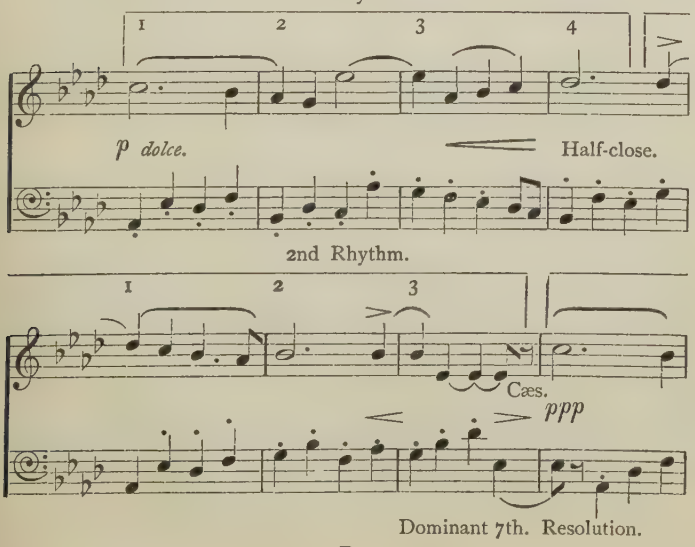
Elgar, Symphony Op. 55.

Elgar, Symphony in A flat, Op. 55.

This is another of the many fine works of British origin, whose reception by the public has become possible through the influences to which we have alluded. It is boldly modern in feeling, and shows an emotional power fully on a level with the best latter-day works of its class produced on the continent.

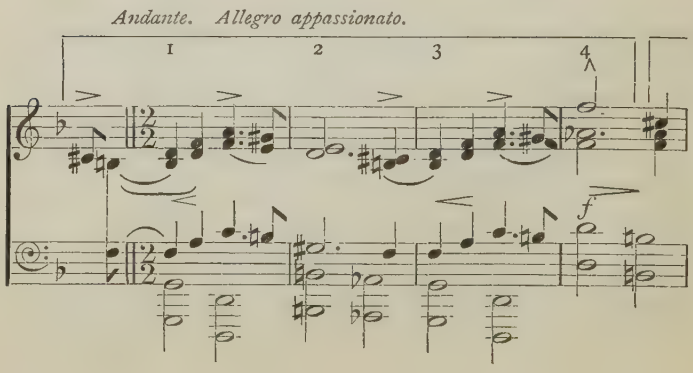
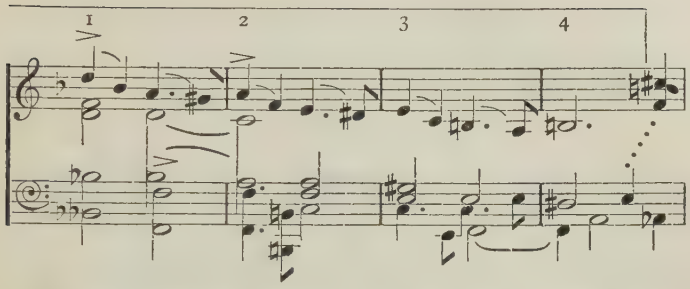
The first movement has an introductory Andante, which opens with two Preliminary Measures, uttered *pianissimo* on the drums and basses. Ex. 127 shows

Ex. 127.



the opening Period. Its second Rhythm is curtailed to three Measures, and is combined with an apparent Overlap, for the dominant seventh, with its resolution, would in the ordinary course form the conclusion of a four-measure Rhythm here, overlapping the next Period. But the composer evidently intends that this phrase shall sound like one of three Measures, in spite of its harmonic form, for he has placed a decided Cæsura between the dominant chord and its resolution. Those who have heard the symphony will probably have been struck with this feature (even if they cannot analyse it), occurring, as it does, at the beginning of the work, just as the rhythmical scheme of four-measure phrases seems to have become well established.

The Period here quoted is repeated several times with varying orchestration, and leads to the Allegro, whose first Period is given in Ex. 128.

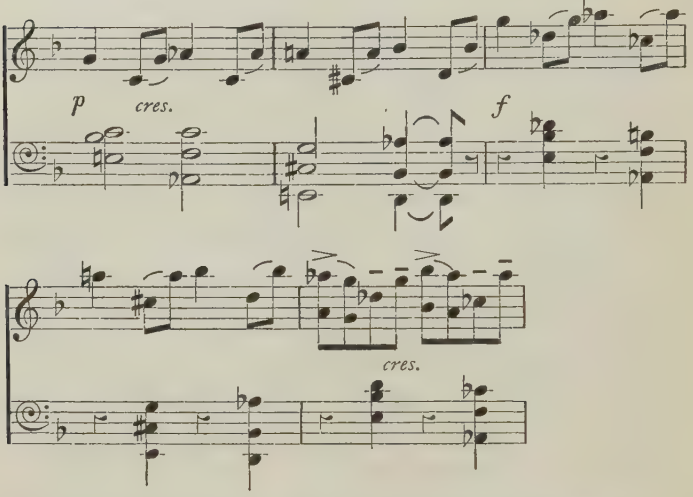
Ex. 128.



In this passage, which begins with a very short anacrusis, the melody of the first Measure rises to the secondary accent, and, by dwelling on it, brings it into prominence. The high note is approached with a *crescendo*, and is sounded with a *sforzando* on a discord, and the phrase has thus all the elements of rhythmical energy, while dignity is imparted to it by the harmony and instrumentation employed.

In six out of the eight Measures the arrangement of the material is the same; the third crotchet is the most prominent note in the Measure, and vigour results from the repetition of this figure.

It will be noticed that the first Rhythm falls melodically into 2 + 2 Measures, and the second Rhythm is undivided, according to the rule so often referred to. It will also be noticed that the various portions of the Period are welded together by the sturdy march of the bass, which keeps up the Primary accentuation in bars two and four, where the melody is divided.

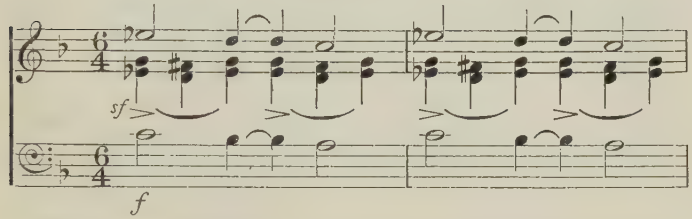
The next passage we quote has dactyls, with ever-increasing vigour of accent.

Ex. 129.

In the first two bars the accentuation is made by the dactyls alone; in the second, powerful chords punctuate the weak portions of the Measure, bringing all four crotchets into equal prominence. In the next bar the accentuation of the dactyls is further increased by the slurred quavers and *sforzandos*.

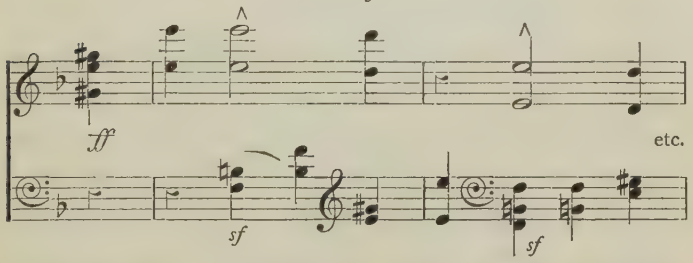
There is a change to $\frac{6}{4}$ signature, the dotted minim being here the Primary note, and this introduces a syncopated passage of as deep a pathos as can be found in modern music. It is one Measure in length, is repeated several times, and the repetition helps to give it its pathetic impression. The

rhythmical scheme consists merely of a strong Primary accent, followed by a syncopation in the melody and bass, while the secondary accent is heard in subsidiary work in the inner parts.

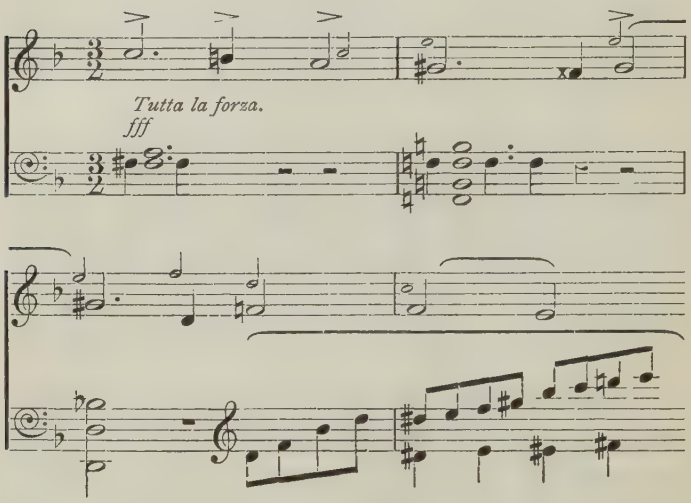
Ex. 130.



The syncopation is here an element of intense emotion. In the next example, syncopation is used, in combination with the anacrusis, for the contrary effect, namely, of energy.

Ex. 131.

The passage culminates in a broad $\frac{3}{2}$ measure phrase, in which the accentuation $\mathit{d}.\ \mathit{q}\ \mathit{d}$ predominates, and the smaller notes have little or no effect on the rhythm, though their position, high up on the first string of the double basses, intensifies the emotional feeling of the whole by their penetrating tone.

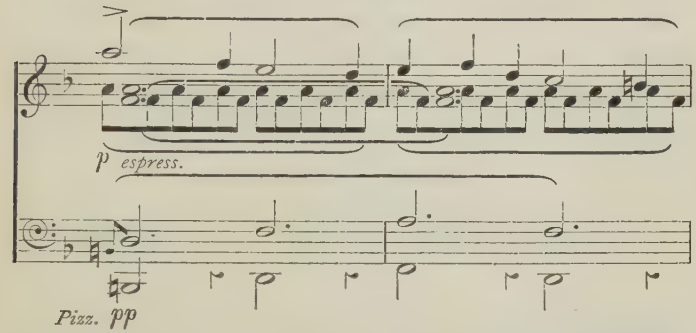
Ex. 132.



This Rhythm is repeated with subsidiary triplets, and then, softening down, it leads to a repetition of the opening subject, Ex. 127, page 289, played *pianissimo* on muted horns, with the violas in unison and *tremolando*. It is accompanied by *staccato* notes on the basses and violoncellos. There follows a *pianissimo teneramente* passage in duplets against triplets: the *tempo* is quickened, and intensity is given by the accentuation of the duple, against syncopation in the triple material. The triplets conquer, and Ex. 130 again enters, *pianissimo*.

In contrast, and as a relief to the intensity which permeates the movement as a whole, a gentle melodic passage recurs from time to time,

its first appearance having been after Ex. 130. It is shown in Ex. 133. Wherever this graceful

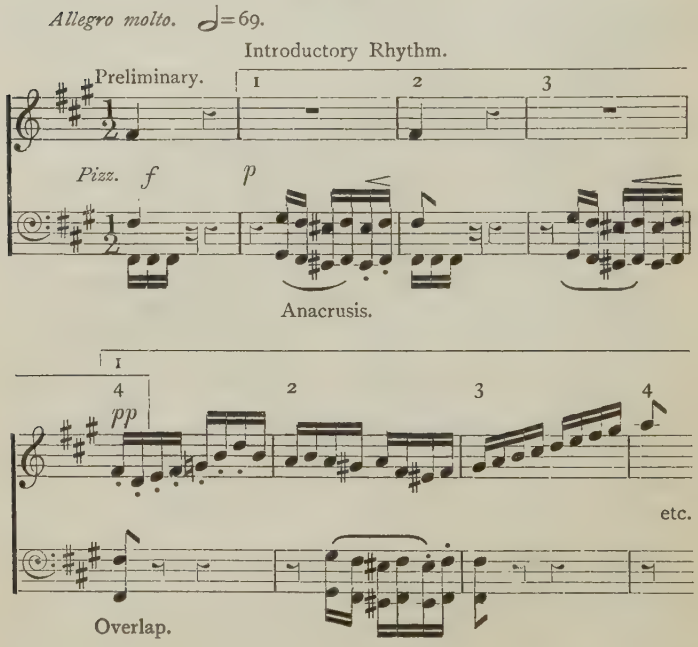
Ex. 133.

little melody appears, its rhythm is gently marked by the *pianissimo pizzicato* Primary notes on the double basses.

The movement is of great length, and its many rhythmical beauties will become more apparent as the work grows more familiar. We have pointed out a few that have occurred to us from a study of the score ; to go into greater detail would involve longer quotations.

Second Movement. Allegro molto.

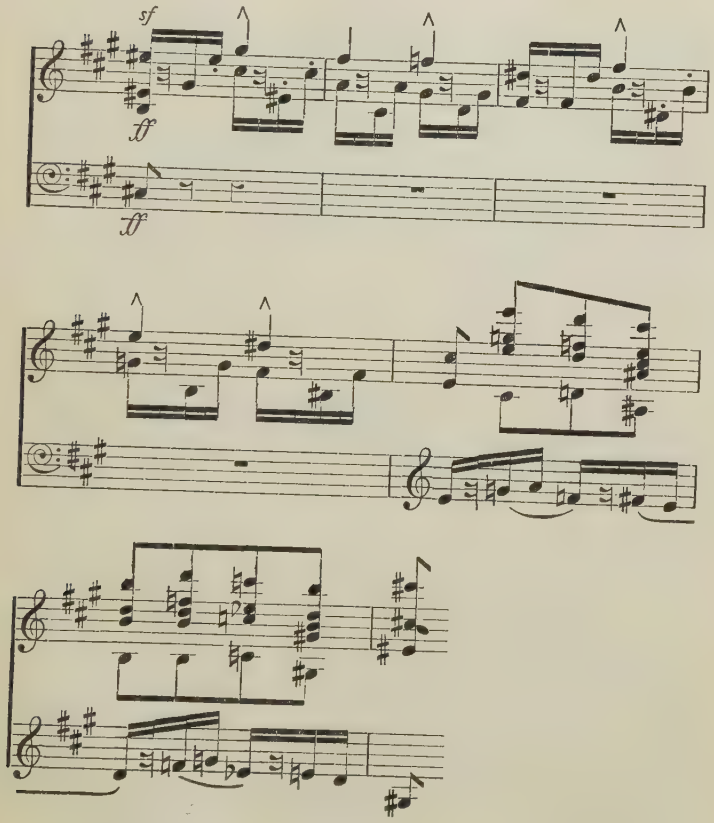
The signature is $\frac{1}{2}$, *i.e.* one minim in a bar, a very unusual arrangement ; for although a conductor often beats one stroke in a bar, a Measure cannot exist without an unaccented as well as an accented portion. In the present case the crotchet is the Primary value, and the Measures are duple. The movement

opens with a Preliminary and four introductory Measures, in which the basses have a striking anacrusic figure of one Measure in length. This figure afterwards becomes a *basso ostinato* during certain parts of the movement. The first subject is in busy *pianissimo* semiquavers, accompanied by the *basso ostinato*.

Ex. 134.

After a passage in quavers, a new and striking figure occurs, which, however, owing to the extreme rapidity of the *tempo*, seems to consist of accents

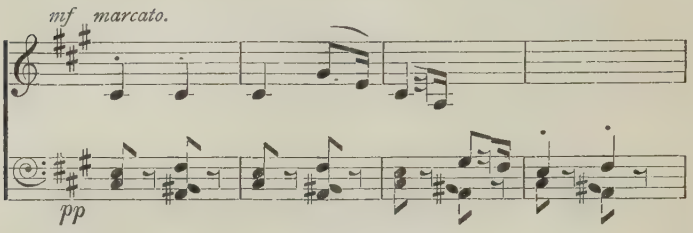
only, the notes between them being practically lost to the ear, though the eye sees the bows moving with lightning speed. The figure is:

Ex. 135.

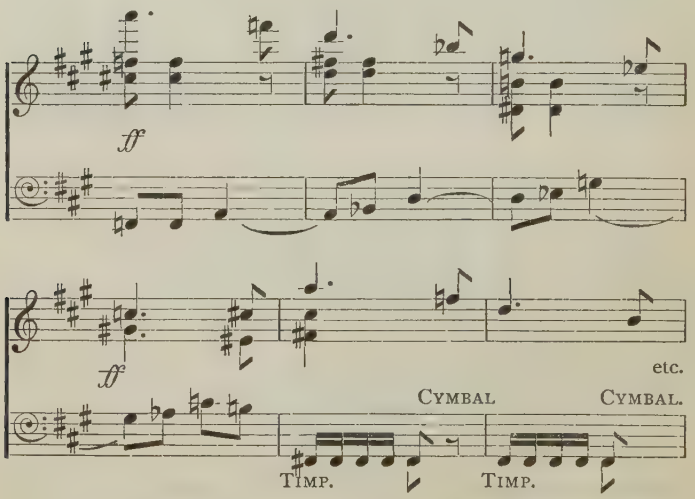


A very sprightly melody follows on the violas and clarinets, accompanied by detached chords ; it begins thus,

Ex. 136.

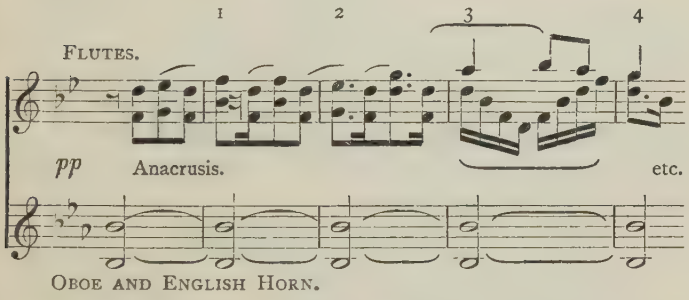


Several Overlaps occur, by which the motive is made to enter a bar sooner than it is expected. The rhythmical effects in this movement are of great variety; amongst them is the following exciting motive:

Ex. 137.

This example is only given in outline; the full orchestra is engaged in it, the basses marking the

Primary Times with the drums and cymbals and triangle.

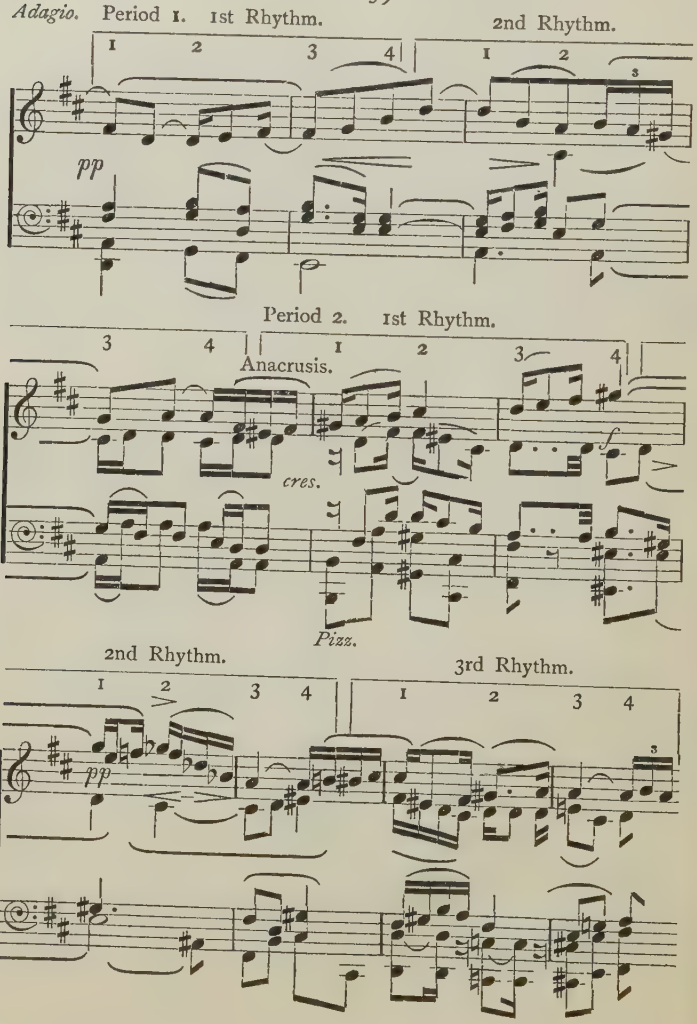
A melodious middle section, or Trio, commences thus with Anacrusis :

Ex. 138.

The rapidity of the *tempo* never relaxes. The alternation of dotted and even notes is very effective. This subject, it will be seen, although full of energy, is in absolute contrast to everything that has gone before. When it is finished, the opening motive, Ex. 134 (page 296), re-enters, accompanied by a counterpoint, which has been previously heard as one of the chief motives. The Trio is repeated with fresh orchestration, and with new rhythmical effects, and then the *basso ostinato* returns, and is heard beneath *legato* Primary-note melodic passages. Rhythmical energy gradually dies away against a long *pianissimo* holding note, which leads without a break into the slow movement.

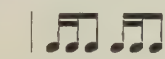
Adagio.

This beautiful movement opens with the following classically-constructed Periods :

Ex. 139.



The first Period ends at the six-four chord in the middle of the fourth bar, but it is welded into the next by an unexpected change of harmony. Notice the tender effect of the two inverted dactyls in the accompaniment at the end of the second Rhythm, thus:



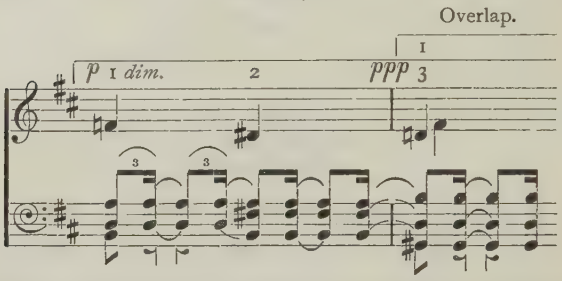
which give an unexpected turn to the rhythm.

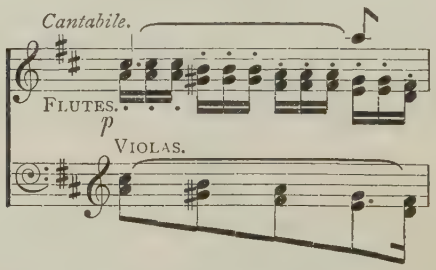
The second Period commences with the three-note Anacrusis, in place of the gentle inverted dactyls. Its first two measures are marked by the *pizzicato* Primary notes on the double basses. The first Rhythm is here divided into two half-rhythms. The third is anacrusic, and its ending melts into the succeeding Period by similar harmonic progression to that which joins the first Period to the second. Hence a continuous Melos results, such as we have seen in the slow movement of the Brahms Symphony.

A very attractive passage, in which the figure alternates with , leads to a novel and delicate form of syncopation, akin to that of Ex. 25, page 100. As in the former case, Brahms syncopates subsidiary dactyls, so here Elgar syncopates subsidiary triplets on the same principle.

But though the principle is the same, the effect is entirely different. The Brahms quotation is part of a quick movement, and it is played *forte*; it is full

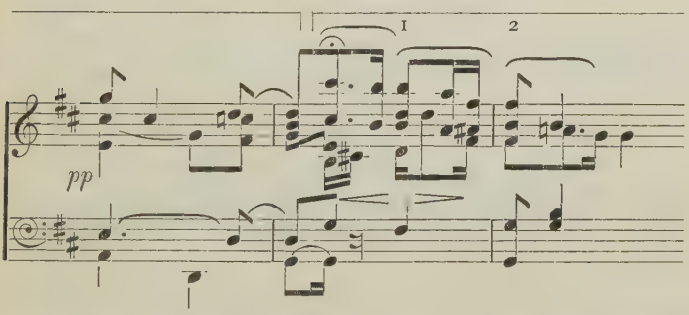
of energy and fire. The present example is *pianissimo* and belongs to a slow movement; it gives a gentle

Ex. 140.

undulation which is hardly heard, and only just supports the longer notes of the melody. Moreover, the difference in the rhythm-species makes a difference of ethos, for a succession of dactyls is more vigorous than a succession of trochees.

Ex. 141.

Ex. 141 shows a somewhat novel combination of strings and wind. As a rule, in such a passage, the strings would play the triplets, and the wind the *legato* accompaniment to the melody. But the composer, by reversing the usual order, makes the

staccato triplets of the two flutes stand out prominently, as an essential part of the rhythmical scheme. The same passage is repeated, with the strings also in triplets; they are to be played very *legato* while the flutes mark the triplets as before, and are aided in this by the harps.

The last feature to which we can draw attention in the movement is the Pause:

Ex. 142.

which occurs on the first note of an Anacrusis, arousing expectation by its unwonted position.

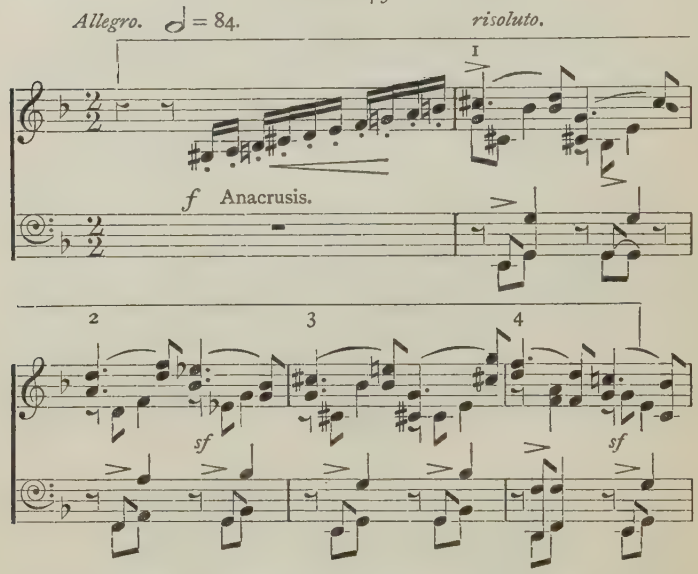
The movement ends *pianissimo* as it began, the last phrase containing some triplets at the ends of Measures, in the manner alluded to on page 225.

Finale.

The Finale commences with a slow introduction, which, by referring to the opening theme of the work (Ex. 127), and anticipating the most striking theme of the last movement, forms an important connecting

link binding the work into a homogeneous whole. The introduction is for the most part *pianissimo* : it ends with a pause on a rest, and then the allegro starts off with a full Anacrusis, as follows :

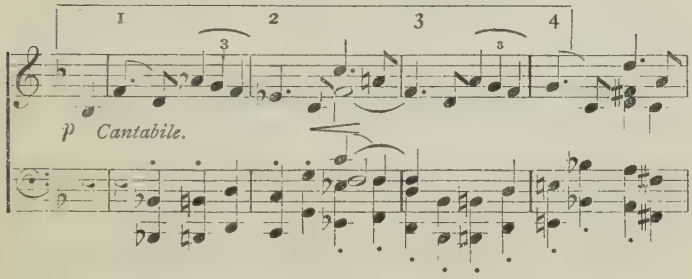
Ex. 143.



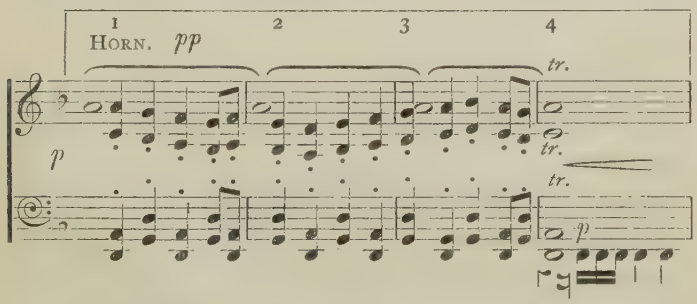
Here two rhythmical figures are at work, one completing the other. The Primary value is the minim ; each Primary Time is very strongly accented by the relative length of its notes and by the *sforzandos* ; and the lower parts equally strongly accentuate the subsidiary rhythm. The Melos as a whole is therefore accented thus :

making a powerful impression ; but the accents are distributed between the outer parts, so that in reality two separate rhythmical figures are distinctly heard. After this vigorous opening has run its course, a more gentle melody sets in, the inward strength of which is maintained by the steady march of the *staccato* bass notes :

Ex. 144.



The motive that will probably always make most impression, however, is that shown in Ex. 145.

Ex. 145.

It is simple in the extreme, and this gives it its attraction in contrast to its surroundings. If it

were played *legato* it would have no special significance ; but the punctuation in *staccato* of the succession of even notes, by appealing directly to our rhythmical sense, gives us satisfaction without mental effort. At the same time the intellectual side is interested by the sustained *pianissimo* of the horn, and still more by the persistency of the bass figure, so that the passage is redeemed from any suspicion of being commonplace, in spite of the simplicity of its rhythm.

This motive recurs again continually in every degree of dynamic force, and is in contrast to the two others which we quoted in Ex. 143 and 144.

Besides these three examples there are other important motives in the movement, and a return is made to the opening subject, Ex. 127, which is worked up with various subsidiary rhythms ; the symphony, in fact, is full of fine rhythmical effects.

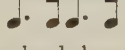
Though not yet twelve months old, this work has leaped into popularity in a way that no similar production of an Englishman has yet done. It is evident, therefore, that it expresses contemporary art-feeling. Whether it is destined to become a classic, time only can show. If its popularity were with audiences of the past, who demanded waltzes and marches as an aid to swallowing a symphony, we

should consider that it had taken no permanent place. But its attraction is for audiences who demand the symphonies of Beethoven and Brahms, as well as the best works of contemporary composers, so that it is not unlikely that public taste is not wrong in applauding the latest British composition as a masterpiece.

APPENDIX

THE AGOGIC ACCENT

The slight delay by which the late Hans von Bülow gave prominence to accented notes, as mentioned on page 258, is called by Dr. Hugo Riemann the "Agogic Accent" (*ἀγωγή*, movement, hence *tempo*). The effect has always been known, and is an element in *tempo rubato*. For the most part it has been confined to "dotted-note rhythm" when a weighty or impressive effect is desired. Leopold Mozart alludes to it in his *Violinschule* (1756) in a way that may be paraphrased as follows: "In a group such as this,



to be played with detached bows, and in an impressive style, the dotted notes must be given more than their relative length, and the short notes less."

Lengthening the dotted notes gives them fuller emphasis. Von Bülow made a special feature of this *nuance*, not only in Dotted-note rhythm but elsewhere, and was adversely criticised for his playing of Beethoven's sonatas, the critics attacking this

particular point. But though he gave it prominence, he was not the only performer of his day to employ it: we read in Grove's *Dictionary*, New Edition, vol. i. page 18, that the late Sir Charles Hallé, Joachim, and many others used it.[1] Perhaps they did not make so marked a feature of it as did von Bülow. At any rate, it seems to have been he who brought about the recognition of its importance in other than dotted notes, for Dr. Riemann informs us that von Bülow's readings of Beethoven's Sonatas inspired him to develop the remarkable theory brought forward in his *Dynamik und Agogik*, published at Leipsic in 1884.

According to this theory, the musical phrase is built up of short *Motives*, which are Duple or Triple, according to the time-signature, and the Motive corresponds to what we, in this book, have called Measure. But instead of the Motive being divided into accented and unaccented portions, it increases or diminishes in *power* (δύνᾰμις), so that what we represent thus :

is represented in *Dynamik und Agogik*, thus :

[1] The present writer distinctly remembers it in Sir Charles Hallé's playing, as well as in that of von Bülow. In the latter it was very prominent in the first movement of the so-called "Moonlight" Sonata.

This explains the title of the book: Dynamik refers to the degree of force, *crescendo*, *diminuendo*, with which a Motive or Phrase is expressed, in distinction from the Agogik, the relative time occupied by its portions.

It must be borne in mind that the crotchets here represent what in this book we have called the Primary Time, and a motive may be formed of smaller notes than its Primary Times, or several Primary Times may be joined in one note.

A Duple Motive is of two kinds:

"Anbetont"

"Ab-betont" (equivalent to our Anacrusic form).

The Triple Motive has three forms:

"Anbetont"

"Ab-betont" (anacrusic).

"Inbetont" (anacrusic).

Of the above forms only the Ab-betont and Inbetont are recognised, or, in our nomenclature, all Motives are anacrusic. In phrases which undoubtedly begin with a full bar, in other words, with the An-betonung, such as the opening subjects of innumerable sonata and symphony movements, the first note is merely a fixed starting point for the

rhythmical feeling. Immediately after it has been struck the Ab-betont form of Motive must commence.

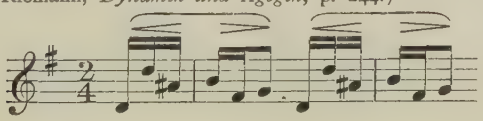
Accent, in the usually accepted sense, the author does not recognise, and he adduces long arguments to show its impossibility for artistic purposes. The rhythm is to be made evident, not by alterations of accented and unaccented notes, but by Dynamic variation, that is, by *crescendo* and *diminuendo*.

When notes smaller than what we call Primary are used, the Motive is said to be *untergetheilt*, and in this case the dynamic variations are more easy to perform, especially on the pianoforte, where a *crescendo* is not possible on a single note.

A Motive, whether *untergetheilt* or not, moves in *crescendo* to its *Schwerpunkt* (our accent), and then diminishes: the *Schwerpunkt* being generally shown by the Bar-line. In other words, the Bar-line does not show accent, but the culminating point of the Motive, thus:

Ex. 1.

Beethoven (Op. 14, No. 2).
(*Vide* Riemann, *Dynamik und Agogik*, p. 244.)



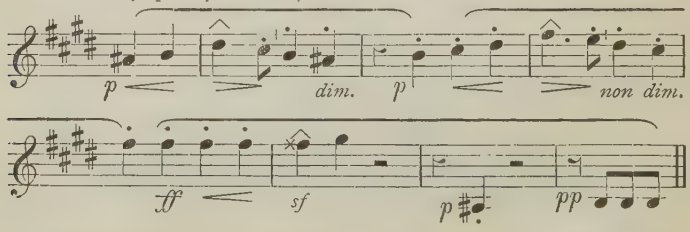
The dynamic rise and fall applies in a larger degree to the Phrase, which is a combination of two or more Motives; so that unless a composer, by

special signs, indicates the contrary, all Phrases must gradually increase in force till they reach their central dynamic point, and then diminish. The central dynamic point of the Phrase is distinguished from those of the Motives by an almost imperceptible dwelling upon it, namely, by the application of the Agogic Accent.

To carry the theory out to a practical conclusion, Dr. Riemann has published special editions of many classical and modern works. He makes use of two new notation signs, the *Lesezeichen* (Punctuation sign), a minute upright stroke ˈ (or the same, doubled, ˈˈ) to indicate the ends of Motives, and a flattened circumflex ⌒ to show the note on which the Agogic Accent is to fall. We quote a passage (*Dyn. und Ag.*, p. 258), in which both occur :

Ex. 2.

Beethoven (Op. 14, No. 1).



In this Example the harmony is omitted, and it looks strange that the motives should end with the quavers. The reason is, however, that the Dynamic

centres occur on discords which cannot be separated from their resolutions, and the quavers are the resolutions: hence the new motive begins with the second half of the bar. In the Accent theory the third crotchet would have more force than the second and fourth; but in the Dynamic theory there is *diminuendo* from the first to the second crotchet, and a *crescendo* from the third crotchet to the first of the next bar.

Phrases are shown by the *legato* strokes. The first and second Phrases in the above quotation contain two Motives each, the last has four, so that the example shows a Period of $2+2+4$ Motives. The *Lesezeichen* is, of course, unnecessary at the end of the Phrase, since its place is taken by the end of the *legato* stroke.

The above explanation gives only the barest outline of the theory: for its details we must refer our readers to the book.

In his first chapter Dr. Riemann writes a melodic succession of quavers in $\frac{6}{8}$ time, and, repeating it in $\frac{3}{4}$ time, he discusses the question of how the grouping of three and three in the $\frac{6}{8}$ is to be distinguished from that of two and two in the $\frac{3}{4}$, on the organ, which is incapable of accent, or of *crescendo* and *diminuendo*. He explains that it can be made clear by placing the Agogic Accent on the first of each group of

three quavers in the one case, and on the first of each pair in the other, thus:

There is no doubt that organists who feel rhythm strongly are able to make their audiences appreciate it in a way that is denied to many of their fellows. Can it be that they instinctively and unconsciously bring it out by means of the Agogic Accent, applied in so small a degree that neither they nor their audiences are aware of any alteration in the *tempo* ?

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